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JULY 1934

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You can thank Prohibition for this Marvelous Whiskey



***But when this slim supply of 16 and 18 year old liquor
is gone it's gone for good — so be warned and act now!***

WHEN Prohibition clamped down some fourteen years ago, quantities of choice rye and bourbon stood aging in the bonded warehouses of the country.

The government permitted this liquor to be held beyond the accustomed 8-year legal limit to meet medicinal needs during the dry regime.

When what now remains of that original pre-prohibition supply is exhausted, it is doubtful if again in your lifetime you will be able to purchase rye or bourbon of such rare excellence and ripe age.

The government, with its pressing need of revenue, will likely again make it mandatory that all liquor be withdrawn from warehouses at the age of 8 years.

How Much Still Exists?

Naturally each year the original stock has been drawn against, today only a fraction of these rare 16 and 18 year old

Bonds, for example, include such famous as Sunny Brook and Old Grand Dad, each



The famous brands OLD GRAND DAD, SUNNY BROOK and MOUNT VERNON make up the greater part of this special limited stock, but also there are small quantities remaining of HILL AND HILL, OLD McBRAYER, BOURBON de luxe and BLACK GOLD

over 16 years old. Some of them 18.

Mount Vernon, our only remaining rye in this category, ranges in age from 12 to 13 years.

We regret we are unable also to include our 16-year-old Old Taylor in this brief list, but the supply has been exhausted for some weeks.*

How Long Will They Last?

We have good reason to believe that within 6 or 8 months at the most there will not be an unsold case of pre-prohibition rye or bourbon in the country.

At the present rate of sale, not only will our own limited supply soon be

in private cellars, but also that held by others.

The public, apparently, has suddenly realized that these venerable favorites are fast disappearing from the market—and is acting on this realization.

Certainly at the very moderate prices asked they are prizes that cannot possibly again be duplicated in this generation—if ever.

**Excellent bonded 4-year-old Old Taylor, of course, is available at nearly all leading hotels, liquor stores and bars*

PRODUCTS OF NATIONAL DISTILLERS



Window Shopping

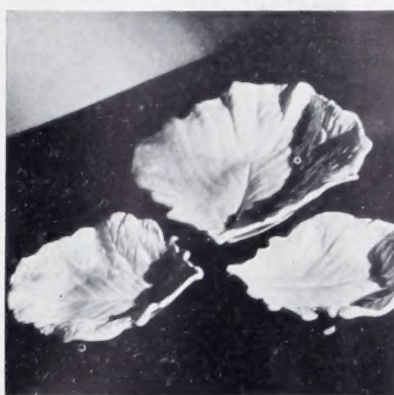
NEWS FLASHES FROM THE STORES AROUND TOWN

For the names and addresses of the shops selling these articles write to:
Window Shopping Editor, House Beautiful, 572 Madison Avenue, New York



PHOTOGRAPHS BY KOSER

1 In England you come down to breakfast any time between eight and eleven and find hot porridge and fillet of sole and scrambled eggs and bacon steaming on the sideboard. So someone who loathes reporting for meals on time-table schedule thought up this handsome hot plate. The plate itself, heavy aluminum, is removable, stands on a lovely Georgian base made of plated silver. It keeps anything hot from coffee to lobster Newburgh and at the same time keeps the hostess cool whatever the unpunctual peccadillos of her guests. Just as good for buffet suppers. It costs \$60.



5 To get down to brass tacks, an overworked simile, no really as crisp and cool as a leaf except a lettuce leaf. This train of thought apparently made the people who evolved the lettuce plates you see. To use them for obvious. Perversely, they look gayer with huckleberries and cranberries on a blue and white peasant cloth. In white Czechoslovakian, the smaller plates are \$9 a dozen, the serving plates \$2 each. In green pottery they cost a little more. Try your cabbage flower-holder as a centerpiece when you use these.



2 Don't let yourself be lulled into a false security because you were asked to the country for a lot of week-ends last year. If you didn't arrive with a present in your bag, you're going to have a falling off in bids this season. It doesn't matter how much your hostess loves you, she'll find she knows all your stories in time. It's a wise guest who takes presents—or sends them after the week-end is over. So take her these shiny nickel salt and pepper shakers. They're sporty and inexpensive (\$1.50 for a brace of pheasants, ducks \$1.35, and good domestic roosters, \$1.25).



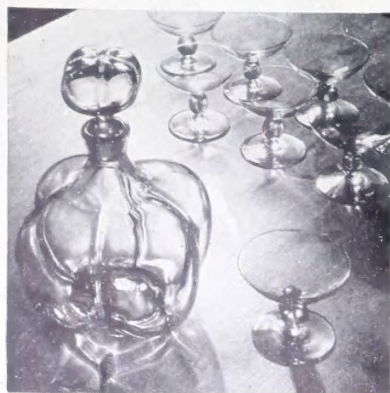
6 If you don't think any coffee is worth a rap unless it is filtered, you drink coffee every two hours, keep from going all to pieces, Silex was meant just for you. Y Silex, on a chromium tray under it, you can brew your drink on your desk or in your work. We took it all to pieces, put it back together, so it is simple. We couldn't find a filter, but had a really good time over it. It is not mechanically curious you'll find it prove highly of the coffee it brews. Holds two whopping cups, six demis, depending on their size. Costs \$8.95. The tray is \$95.



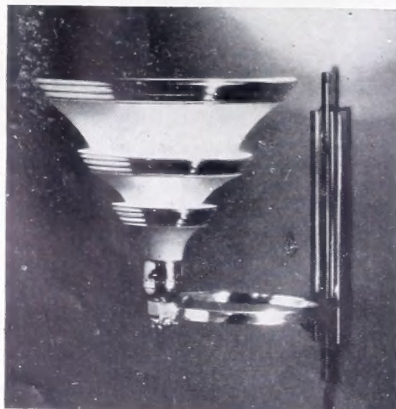
3 Wire has been twisted into so many arabesques and convolutions lately that it's a pleasure to see it strung round and round into the year's simplest basket. This is ten inches across, which means it will hold masses of fruit but isn't big enough to crowd your breakfast table or buffet. The wire itself is hand-turned, painted snowy white or any color you want to order. The price is \$4, express collect. Recommended for penthouses, apartments or the depths of the country. You've seen a lot of wire during the past year. Don't be discouraged. It's good enough so you'll still be smart.



7 No reasonable woman should spend an hour to collect her things before she goes swimming. The easiest way to do it is to rush out and spend \$9 on a travel kit, left. It looks nice in the car with its waterproof cover, sea-green and beige. Inside is room for ten packs of cigarettes. There is a mirror that really works in the wind, it is Sunplexion Lotion to make your skin a pretty color and eau de cologne case you don't enjoy smelling the dredges of the Sound. Also lipstick, powder, comb, mirror, a bathing cap and a little pad of cleansing paper. Other trivia in the back.



4 Last winter you dusted off your old decanter and brought out the four remaining wine glasses and decided that if the wine was good enough you could drink out of any old thing. If it works all right, don't look at the picture, left, because it will probably take \$14 out of your housekeeping allowance. This is for the fine blown glass decanter and eight glasses. Both decanter and glasses are designed with a restrained simplicity that makes them fit in any type of room. In a marvelous minty shade of green or blue or sepia or clear glass. The designer is Edvard Hald.



8 It doesn't much matter what your favorite game is, ping-pong, or parchesi, you can play it in the dark. Many people find a great advantage to place the players in deep shadow, but opponents consider this unsportsmanlike. The shadow may land in the shadow yourself out on the whole matter is the Up fixture, left. It comes equipped with a push pin, weighs a mere pound and a half and can be moved from room to room without any trouble. It sheds light into the farthest corner of the room by the reflector principle. You can have it in various finishes and colors. Price, and all, it is \$6.95.

WINDOW SHOPPING

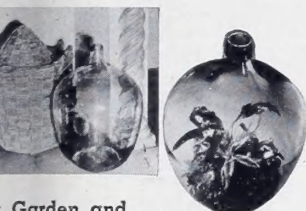
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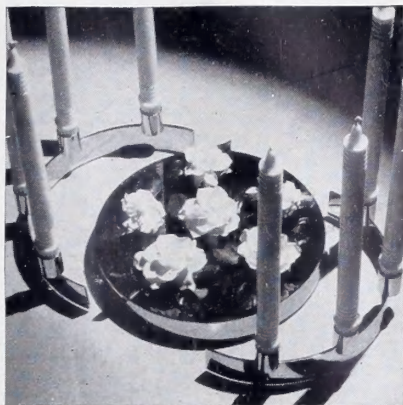
hamper useful and ornamental, 23"x30",
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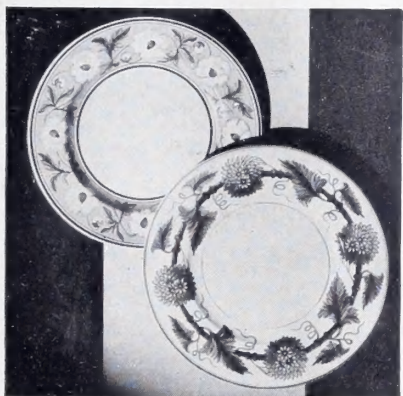
our BUYING information

Each month in addition to the
expert information set forth in
HOUSE BEAUTIFUL—**HOME**
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will find further inspiration for
your shopping in the announce-
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all, study them, so that on your
next shopping trip you will be
fully equipped with buying in-
formation as to what is new and
smart as well as the best value
for the money spent.

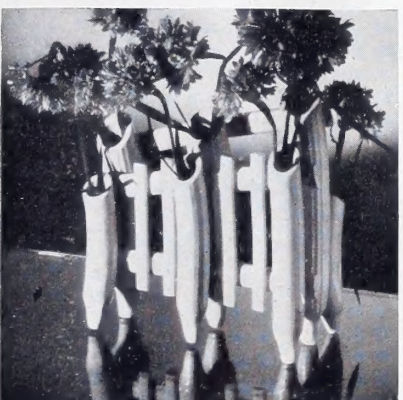
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572 Madison Ave., New York



9 A great many people are going
to be homesick for the great
colonnade of Saint Peter's in Rome this
summer. Granting that most of us can't
afford to buy lire, we can afford to buy
a centerpiece which is reminiscent of
it. The chromium semi-circles with the
candles in them can be set together to
form a simple circle, if space is lack-
ing on your table, but they really look
prettier with the flat chromium bowl
in the center. The blossoms are held
just where you want them by a top
piece of that midnight blue which
makes leaves look all the greener. The
price is \$25.



10 A new Wedgwood pattern is a
signal for celebration. Four new
ones make us almost delirious. Two of
them are shown in the picture, left,
the thistle at the right in lush Scottish
colors. The posies at the left are white
with green leaves on a pale pink
ground. These are \$54.40 a dozen, the
others \$50. Then besides there is a
plate wreathed with laurel in green
and pink on a turquoise blue band and
a final design has lavender flowers
blooming on a yellow border, fresh as
a summer's morning. They are refresh-
ing for summer but very smart for
winter, too. The colors are clear and
lovely.



11 We would blush at being so in-
sistent about vases, except that
you must confess you never had enough
when the garden was in full swing. The
trick of these is that they're little
fences and you can arrange them in all
sorts of ways, on end tables, on your
lunch table with different kinds of
flowers, out of doors. They offer you
big chances for using your arranging
flair. No holds barred, from fat little
Bavarian bouquets to delicate Japanese
patterns. You can spend an endless
amount of time just thinking up and
trying different combinations. The vases
are white pottery and priced at \$1.35.

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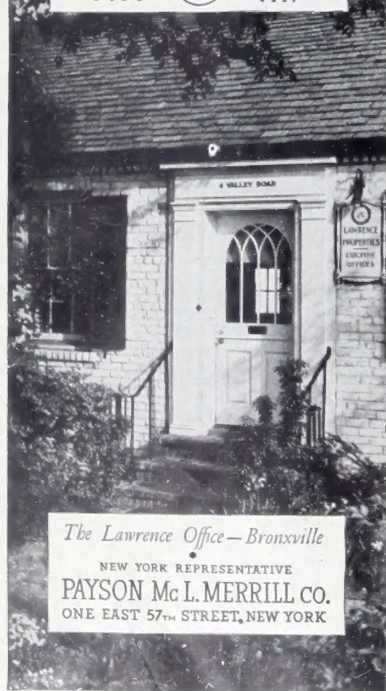
LAURA B. COPENHAVER
"ROSEMONT" MARION, VIRGINIA

COUNTRY AND SUBURBAN HOMES



PHOTO BY KE

CANDLEWOOD LAKE, ONE OF NEW ENGLAND'S BEAUTIFUL INLAND LAKES, SEEN FROM BIRCH GROVE

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Terms, if desired.

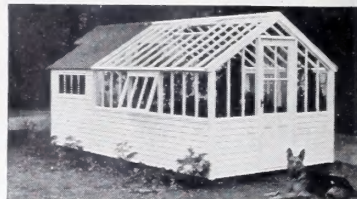
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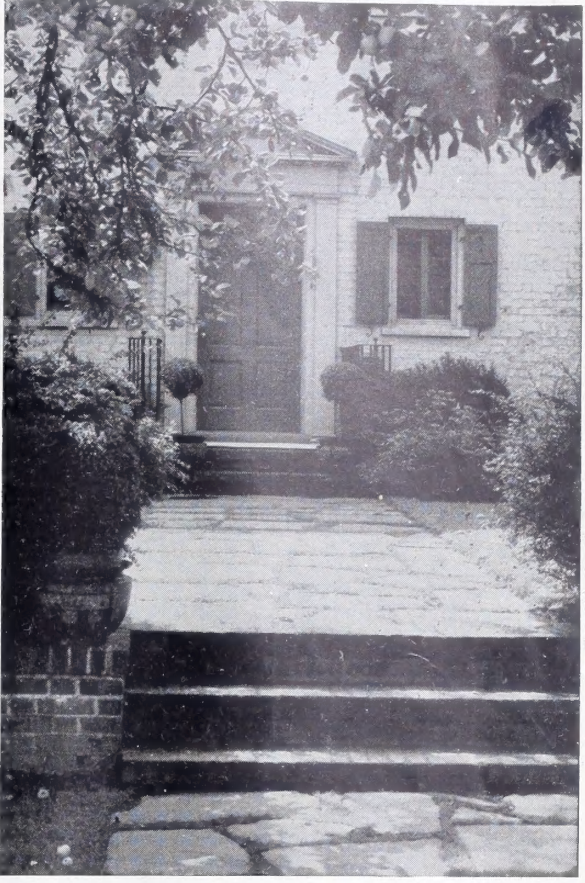


PHOTO BY ROBERT TEBBS

so, you're going to
BUY a house!

Perhaps it's a 'discovery' . . . one that you've happened on while prowling about the countryside. As you stand at the foot of the walk and run your eye over its facade appraisingly, you are struck with the fact that this is the very house you've had in mind for years.

Well, is it? Outside of the fact that the house in question may have an undeniable external charm and the grounds seem spacious and well laid out, just what do you know about this 'find'?

All of which emphasizes the importance of our constantly repeated admonition to consult the announcements of the reliable brokers whose advertisements of desirable properties appear in these pages.

They'll be able to produce not one but several charming estates and what is of greatest value, tell you the facts about them. For, that is their business and when you purchase your home through brokers of recognized standing and reputation you know that such vital details as clear title, physical condition of the buildings, rights of way, boundary lines, price and terms will be handled to your complete and future satisfaction. If you wish, we will be glad to send a list of leading brokers whom we can recommend. Address:

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many DESIRABLE
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will be found in the announcements appearing in these pages. Some are in nearby suburban centers and others are in the country proper. And from every indication it will be many years before the prospective purchaser will be able to invest his funds as advantageously as right now.
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The Dog Show

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English Ch. Gunside Babs of Hollybourne, Sealyham that went best in show at the Morris-Essex Kennel Club Show at Madison, New Jersey. She is owned by Mr. S. L. Froelich of the Hollybourne Kennels

SEALYHAMS continue to hold their own and new importations of first-class caliber will keep up the interest in this breed during the summer shows. One has only to walk along the fashionable avenues of New York to realize that the Sealyham is a favorite as a lady's dog. He trots along in an unconcerned way, unalarmed by the traffic. Moreover, he is the sort of terrier that minds his own business. The already wonderful Sealyhams now in America are being augmented by fresh purchases made by S. L. Froelich of New York, owner of Hollybourne Kennels, while on a recent visit to England. At this year's New York show the Froelich Sealyhams were looked upon as one of the greatest attractions.

IT WAS THE late William Ross Proctor of New York who was mostly responsible for the unusual interest taken in Sealyham terriers in the United States. Always a purchaser of the best, Mr. Proctor topped the world's price record when he paid more than £800 sterling, or approximately \$4,000, for the English champion, Ivo Caradoc, a son of The Model, a dog of the pure or local strain of Sealyham terrier that was bred, it is thought, within ten miles or so from Sealyham Mansion, which is now a hospital. It has often been suggested that Blackbeard would be a good name for a Sealyham terrier, because it was Admiral Thomas Tucker of Sealyham who killed the pirate called Blackbeard on the old Spanish Main.

coming DOG shows

JULY-AUGUST

- | | |
|--|---|
| July 4—Lake Forest Kennel Club
Lake Forest, Ill. | Aug. 18—Rhode Island Kennel Club
Portsmouth, R. I. |
| July 7—Greensburg Kennel Club
Greensburg, Pa. | Aug. 18, 19—Golden Gate Kennel Club
San Francisco, Calif. |
| July 21—Pine Tree Dog Club
Old Orchard, Maine | Aug. 19—Seattle Cocker Spaniel Club
Seattle, Wash. |
| July 21, 22—Santa Barbara Kennel Club
Santa Barbara, Calif. | Aug. 25—North Shore Kennel Club
Hamilton, Mass. |
| July 28—Mt. Desert Kennel Club
Bar Harbor, Maine | Aug. 25, 26—New Mexico Kennel Club
Santa Fe, N. Mex. |
| July 29—Pontiac Kennel Club
Pontiac, Michigan | Aug. 26, 27—Wisconsin Kennel Club
Milwaukee, Wisc. |
| Aug. 4—Lackawanna Kennel Club
Scranton, Pa. | Aug. 28, 29, 30—Capital City Kennel Club
Columbus, Ohio |
| Aug. 11—Lenox Kennel Club
Lenox, Mass. | Aug. 29, 30—State Fair Kennel Club of
West Allis, Milwaukee, Wisc. |



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A GERMAN DOG of German blood is the dachshund Champion Heini-Flottenberg, the property of Mr. and Mrs. Herbert Bertrand, Ellenbert Farm, Greenwich, Conn. Heini's ancestry goes back to no less than three German champions of other days; indeed, the pedigree of the son of Trumpf-Flottenberg and Champion Heka Flottenberg boasts many dogs and bitches of renown. A grandson of the famous German Champion Harras-Flottenberg, Heini was imported from Germany in 1932. He secured his American championship in five weeks.

AS MENTIONED LAST month in these columns, German dachshunds have again come into their own in America. Recently, at the Dachshund Club show held on the roof garden of the Pennsylvania Hotel, New York, there were 254 entries in the catalogue, with just a few absentees from the competitions in the various classes provided for smooth-haired, wire-haired and long-

haired specimens of the breed. All sections were judged by Mr. C. Davies-Tainter of White Plains, N. Y., who for several years has been among the supporters of these dogs. The chief prize at the Dachshund Club's show was won by Champion Held v. Erlbachtal, the property of Mrs. Gussie Held of Jersey City, one of America's most prominent breeders and exhibitors of the smooth-haired variety. The Held dachshund previously was adjudged the best of the breed at this year's New York show at Madison Square Garden, and as best of the smooth-haired dachshunds at the Westminster Show of 1933. The young stock exhibited was excellent. The chief prizes in the wire-haired classes were taken by representatives from the kennels of S. A. Stecher and Emil Hempel. In long-hairs, Mrs. Carrol B. Hill's Redledge Larga, Molly and Knype were the chief winners. There were two and a half times as many entries as had been seen in this country before.

TOY SMOOTH-HAIRED DACHSHUNDS are much in evidence in and around Manhattan. These small dogs make suitable and safe companions for children—not that they are less aggressive than their larger brothers and sisters, but by reason of their handier size. The old-fashioned dachshunds with bandy or crooked forelegs no longer appear to be as much in evidence as they once were.



Dachshund Ch. Heini-Flottenberg, German and American winner of many prizes at shows in both countries. Owners: Mr. and Mrs. Herbert Bertrand of Ellenbert Farm, Greenwich, Connecticut

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At the ancient Abbey of Fécamp, France, the slow, secret distillation still goes on, hardly changed since 1510, when the learned monk Dom Bernardo Vincelli first produced his "elixir" and named it Bénédictine.

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No More Scorchers



IN THE East, mad dogs and Englishmen go out in the noonday sun, but just the same, Englishmen have ideas about keeping cool indoors. From time to time a native boy goes round the house sloshing cold water over the blinds. The routine will probably be impractical in Council Bluffs and Old Westbury and an air conditioner which takes the moisture out of the air and cools it at the same time is even better in the long run. When he eats (very early in the morning, very late in the evening) the Empire builder eats curries and other hot foods. He drinks whiskey and champagne. This is not an infallible indication that the tropics are getting him. It simply means that he understands the law of contrasts. He is worth following on these points.

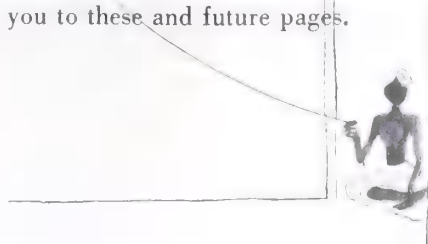
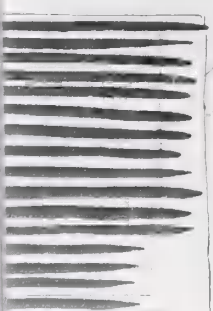
Between sloshings, the native boy pulls desultorily on a piece of string attached to a long flap of material called a punkah. The air is stirred sluggishly, but still stirred. An electric fan is a step up from a punkah. Have at least one in every room. Whether from honest humanitarianism or a selfish desire to keep Hannah happy in her kitchen, get her a ventilator with a fan set in it. It changes the air every few minutes, so that though you may have nothing to offer her but hot air, it is at least new hot air, not grossly laden with the smell of steaming clams.

Cultivate a stoic British mental attitude toward heat. If a statistical mania for checking the Times weather report drives you to hang a thermometer outside your window, never, never look at it the moment it boils over 85. That's pure masochism. It isn't even the truth. Your house is a wall between you and the heat outside. Or it should be. If, by some odd chance, it isn't, call the nearest engineer. A new house is presumably insulated. Possibly the cellar and the attic aren't, in which case they should be, instantly. Charge it off to health and a magnificent saving in next winter's coal. If your house is not new, have it insulated all through, not a particularly complicated matter.

Awnings have got past the stage of being pleasant whimsies designed purely to make your house look more bucolic. They are calculated to a hair's breadth: to keep the sun out; to let any breeze in; to charm the eye and to cast long shadows all through the day.

After raspberry ice, glass is about the coolest thing you can think of offhand. Glass is not just for drinking from and looking in. There are new ways to use it, so it's useful and just restful. It's got to a point where whole houses are made of glass.

Finally, do not let there be too much light. Close up early in the morning the way they do along the James River. Open up again when the air freshens at evening. Have candles on your dining table and candles guttering in sconces. But if you grow restless in the Maeterlinckian dark, for a book or a game of bridge, let your lighting be indirect. This can be arranged without tearing down your house and rebuilding it. For the solution of this and other problems set forth above, we commend you to these and future pages.

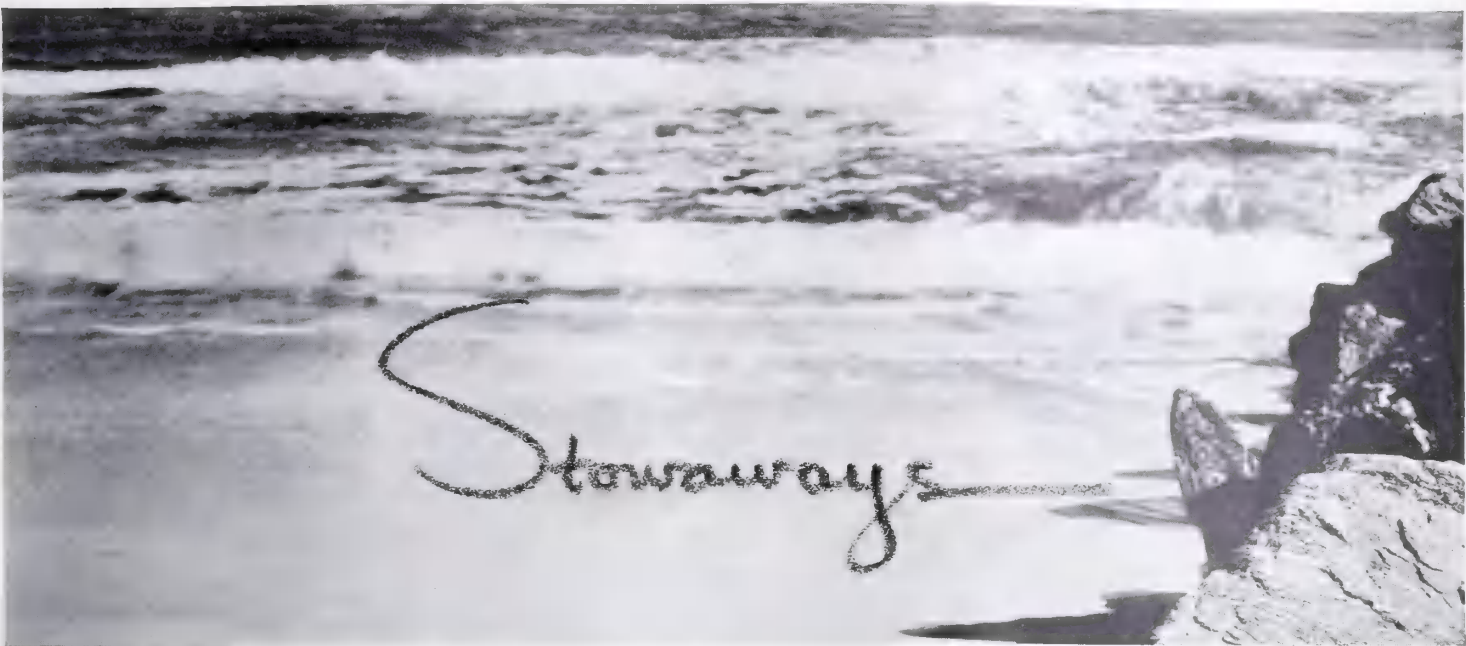




PHOTOGRAPHS BY EMELIE DANIELSON

For being lazy, the puffed-out mat which also floats, Abercrombie. On it is flung a Macy towel; Elizabeth Arden sunburn oil at hand. Wicker trays are component parts of a Woman's Exchange Basket. Cups and thermos, Abercrombie and Fitch; beer, mints and cigarettes are

from Fortnum and Mason. The flat striped pad and pillow, Abercrombie. Bag, Saks-Fifth Avenue; chair, Hammacher, Schlemmer. Another chair, right, has an umbrella that tilts with the sun, Arden Studios; the beach towel neatly laid across it in a gay pattern, from Cannon



Stowaways

THE NEW PICNIC EQUIPMENT COLLAPSES COMPACTLY INTO THE RUMBLE SEAT OF A CAR

THERE'S been an upset in picnicking. Sandwiches in shoe boxes, olives speared with a hat pin, layer cake in a hat box, warm lemonade—they just won't do. Your picnic is half ruined if it won't pack neatly into the rumble or back seat of your car. Ruination is complete if it's banal and messy when you unpack it at the beach or by the lake or on the hill-top.

Picnic equipment collapses. It folds away into next-to-nothingness. Everything you can possibly need stows into the confines of your car. The morning of your picnic, open the rumble seat. Pack in the bottom one stove, collapsible. On top of this one table, collapsible, and four chairs, ditto. Next a beach roll, deflated. This blows up and becomes a mattress or a float. Another beach roll has a top like a carriage top, folding. A folding lounging chair has a small sun umbrella to attach to its back. A large beach umbrella is tightly furled.

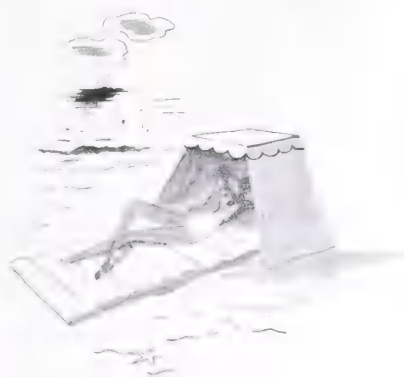
Containers for food and the food they contain are the only things that don't collapse in the new picnic scheme. But containers shine as brightly as the sun and are as clean as a hospital. What goes in them stays hot or stays cold. They make it impossible for you to get sand in the butter. A basket with cutlery and plates and a mustard pot and everything else you could want makes it improbable that you'll forget the salt for the hard-boiled eggs. A bar shuts up into a tight case. A great wicker basket comes apart into three baskets. A Bombay cooler holds ice, cold drinks or salad. A beer pump is adapted to work on any kind of drink. Beer or ale or stout

or good nourishing porter travel in a special container. That's only a beginning. Next deal with the Swiss cheese-ham sandwich end of the picnic. Take along food that no one ever dreamed of having on a picnic before. You must have one hot dish. The cook can prepare it at home before you start and still revel in the impression that she's having a day off. Pack it in a container which will keep it hot. Or let it cool en route and heat it up on your collapsible stove. Or make it, lock, stock and barrel, at the beach. Cooking outdoors is notoriously more fascinating than cooking in the comforts of a kitchen.

The chicken pie of Chili is gorgeous on the dunes at one-thirty after a lot of swimming and cold, cold Martinis, extra dry. A chicken has been roasted at home, the meat cut off in sections rather than slices. To these add a mixture of corn cut off the cob, chopped ripe olives, cooked and chopped green peppers and chopped pimientos. Add, finally, a brown gravy and pour the whole business into a casserole to heat, then pass around to the starving.

Eggs Ranchero come from Mexico and along the California border. They were born for hot weather. You make a sauce, bottle it, open it when the eggs you are scrambling are all but ready and mix them and the sauce together. The sauce: chopped onions fried in olive oil, tomato paste and bouillon cooked down for half an hour until it's quite thick.

It's perfectly practical to make Romany chicken at the beach. Cut onions in rings and fry them in butter. In the same pan you fry chicken with more butter. Put in a can of tomato paste, add chicken bouillon



and let the whole thing cook for about half an hour. Or poulet à l'estragon. With a Hormel cooked chicken and a bunch of tarragon picked that very morn from your garden make a cream tarragon sauce before you leave; later warm the chicken and the sauce together. In Scotland your shooting lunch is mainly cold grouse, hot peas and hot rice. For grouse substitute squab, packed in separate tins or earthenware jars. Serve the rice and peas together (in the south they call it Hopping John) warmed up with butter, or chilled.

In case you can't bear the thought of cooking at a picnic, even over a collapsible stove, there are plenty of good cold things to eat which are not American cheese sandwiches.

Anyway you'll have to take along a substantial cold ballast for your hungry mob. Parma ham served on the same plate with melon is grand. Or an Italian salad of stoned ripe olives, zucchini and potatoes. This calls for French dressing. The olives are too oily to go well with mayonnaise. Another salad which is divine is chicory. Take along a dressing containing two hard-boiled eggs, chopped up, vinegar which has had some garlic marinated in it for an hour or so, pepper and salt. Fry a few pieces of bacon thoroughly crisp. Cut them up fine and mix them into the dressing.

The night before the party hollow out some beets and soak them in vinegar. The next morning stuff them with celery mayonnaise. Another salad is a great head of iceberg



Foreground, Abercrombie and Fitch insulated container; beer or other drink pump, Saks-Fifth Avenue. Bombay cooler that looks like the Sanketty Light, Abercrombie; case for beer, Hammacher, Schlemmer. Wicker basket divides into three, Woman's Exchange. At back: a portable bar and a portable refrigerator, from Abercrombie and Fitch

Stoves: all of them collapsible, any of them guaranteed to warm the picnicker's heart as well as his food. At the left, with a windbreak, a stove that burns oil. Next, the Portogrill. Third, a tripod stove. These three, and the utensils that fit compactly into the large pot, Abercrombie and Fitch. The square stove is from Mazie Manufacturing Co.





Beach pad with top, James Amster—Bergdorf Goodman. Pillow with bamboo handle, Saks-Fifth Avenue. For sunburn, Elizabeth Arden beauty kit. Altman's picnic case, fully armed. Checked chair folds flat (Hammacher, Schlemmer) as do the Altman stools and table in exotic colors. Martex terry cloth umbrella from Bloomingdale; bottles of stout from a Fortnum and Mason basket

lettuce, sliced across, each round spread with sardine paste. Then reassemble the pieces and tie them up into a head again. Take along a jar of mayonnaise for this. Corn, cut off the cob, cold, makes a fine salad with lettuce and French dressing.

With the salad have Camembert cheese which has been mixed with cream and chilled almost to the freezing point. Or Borden's cottage cheese mixed with slightly whipped cream (plain cream thins it too much), and served with guava jelly or ripe strawberries. It's almost indistinguishable from crème d'Isigny.

For cold meat you might take along a stuffed shoulder or breast of veal. Or veal and ham pie or a chicken pie with onions cooked into it. Cold daube de bœuf is beef that has been braised with vegetables. (Continued on page 69)

COUNTRY COLOR IN TOWN

MRS. EDITH KEY HAINES, an extraordinarily epicurean lady, thinks she probably offended against architectural canons when she remodeled her penthouse apartment. Frankly, she doesn't care in the least. She wanted a great big living room. She got it by pulling down partitions ruthlessly. It is a combination of living and dining room, the sort you expect in the country and never see in town. Nancy McClelland imported the wall paper, which is gray patterned with blue and rose. The woodwork is gray, too, and the ceiling a lighter shade. The English rug is blue and tan on black. A great deal of pattern in one room, on the face of it, but think for a moment of an English living room: there are roses on one chair and morning glories on the next, bric-à-brac all over the place. Still there's an enchanting rightness about the result. That's the quality this room has. Mrs. Haines loves and buys old English furniture. An Adam mirror hangs over the mantel. A Sheraton sofa is upholstered in rust damask. A Regency table stands in one corner.

The small sitting room was a maid's room. By having the closets knocked out, it was made to measure about eight by twelve. Walls yellow, ceiling violet-gray, Biedermeier sofa upholstered in green silk, chairs and curtains the same silk in gray. The Italian flower picture is green and white. A Connecticut color scheme, you say, but never New York. That's why it's so very, very smart.

To get at the beginning last of all, as you step off the elevator, you are in a little foyer where potted plants stand in tiers in the window, making funny leafy shadow patterns on the floor.



THE BIG LIVING ROOM IS ALSO THE DINING ROOM

GRAY CUPBOARDS LINED WITH POMPEIAN



PHOTOGRAPHS BY EMILE DANTILLO



A MAID'S ROOM BECAME A TINY SITTING ROOM



YELLOW WALLS HALF-WAY BETWEEN BUTTER AND GRAPEFRUIT

GREEN GROWS THE FOYER

SIX NEW HOUSES

STRAIGHT FROM THE DRAFTING
ROOM, THEY EMPHASIZE COMFORT,
GOOD PLANNING AND GOOD LOOKS

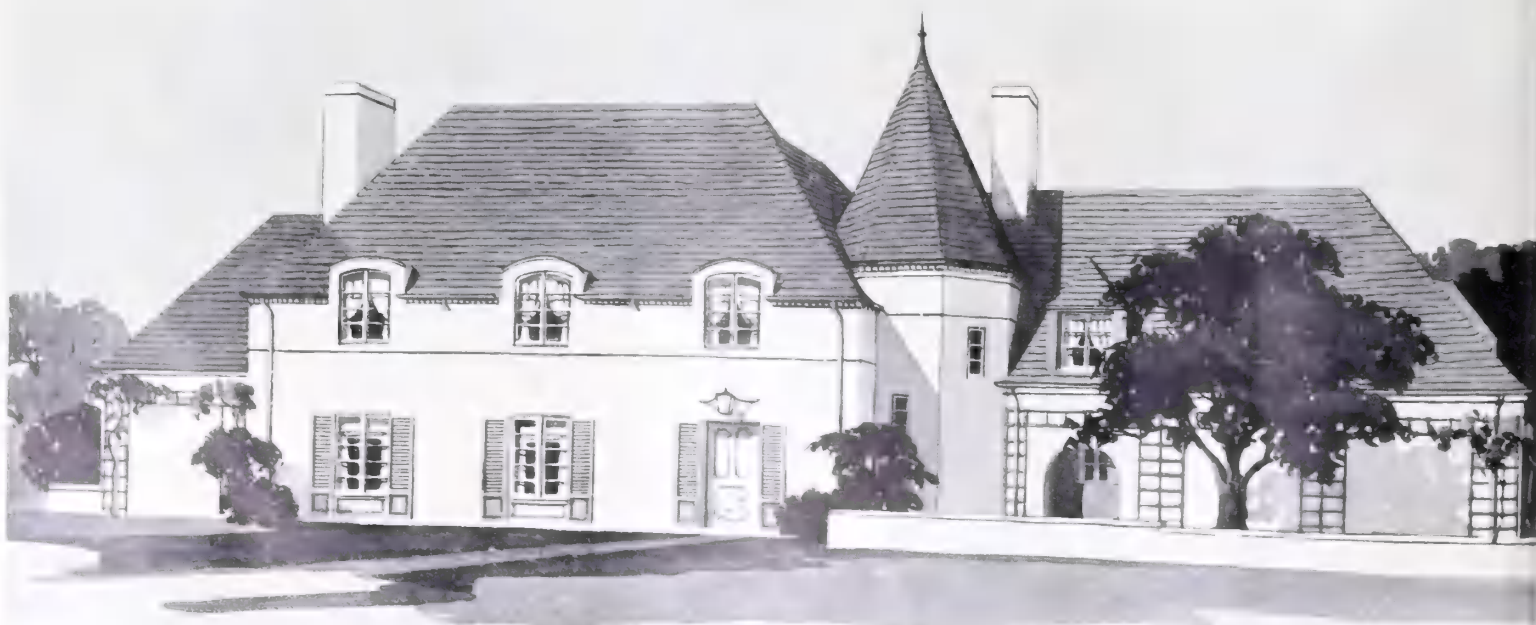


ALL of these have been designed for actual clients. Some are already under construction; the others will be put in work before summer is out. In other words, these houses are news. They show what people are asking for—what architects are designing. In the May issue, *HOUSE BEAUTIFUL* presented sketches of five other houses, also found on the drafting boards, also designed for actual clients. All of those houses were modern. This latest series carries us back to traditional forms. It also marks some definite intermediate steps between the old and the new.

Perhaps the house that follows its prototype most closely is the low spreading one of French origin, of white brick with a tower. There is something about a tower that appeals to us. It has, for some reason, a decidedly romantic flavor. And this house has a tower, the architect was frank enough

to admit, because the clients wanted a tower. But, it should be added, this tower falls into a proper relation to the whole mass and does not, as is too often the case, wag the house, but is dominated by it.

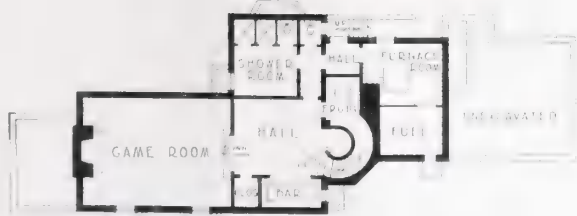
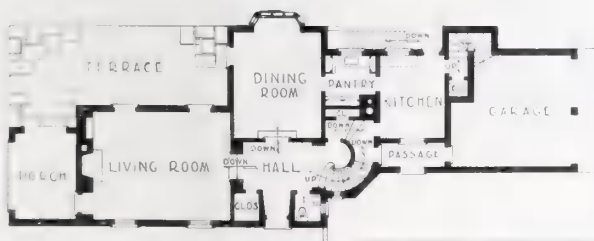
Perhaps the quality that marks our contemporary architecture, even when it still conforms to a style, is its increasing logic. The client is apt to have clearly defined needs and, what is especially true today, a definitely limited budget. The architect must organize his plan to meet these conditions in a straightforward and logical way. He then builds it up—still on paper—to three dimensions with whatever modifications in plan and elevation may be necessary until an entirely satisfactory house results. In other words, the architect starts from the premise of definite needs and not merely a pretty (Continued on page 70)





1. COLONIAL FARM HOUSE

The farmhouse above is of Colonial inspiration, but with interesting variation. The shed roof of the projecting first story is carried over the service porch to the garage, combining house and garage in a strong horizontal line and making the garage easily accessible in any weather. The first story of the front of the house, the porch, service porch and chimney are whitewashed stone; garage is partly of wood. The second story of the house is also of wood, matched boarding being used on the front, with shingles on the ends and back. The porch, with whitewashed open rafters, will one day be the library. Utility has been well considered, yet tradition upheld. Frank J. Forster & R. A. Gallimore, architects



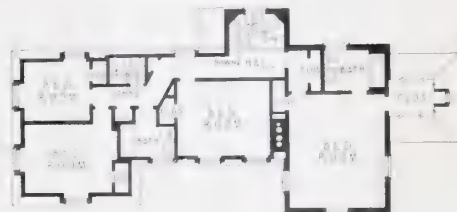
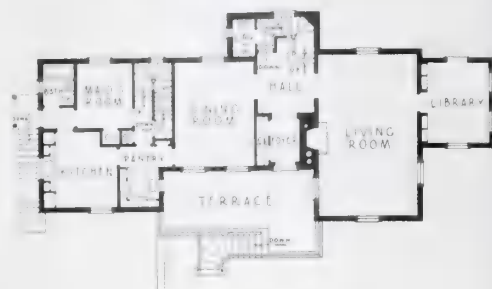
2. OF DIRECT FRENCH DESCENT

Although a tower is the characteristic feature of the French house opposite, the architect has skillfully fitted it into the mass of the design and used it to house the stairs. The house is not large but it gains an appearance of greater size because of the length contributed by the service wing and garage. Actually there are but eight rooms provided in addition to a playroom in the basement. Besides the second-floor living room there are three master bedrooms and a maid's room. Whitewashed brick is used for the exterior; the shutters are gray, and the wooden casement a soft salmon pink. The roof is of wood shingles and there is a pleasant use of lattice indicated on the service wing to soften the whiteness. Though the strong, simple lines of the house give it something of a modern look, it follows the French originals. Perry Duncan, architect



3. SUN FROM DAWN TO DARK

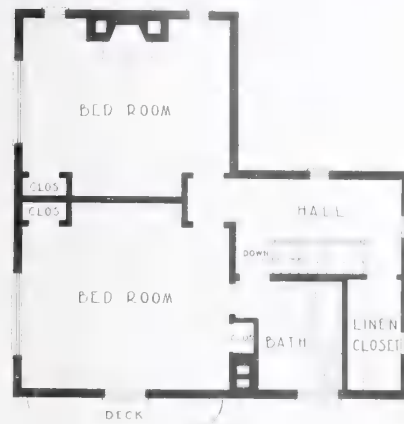
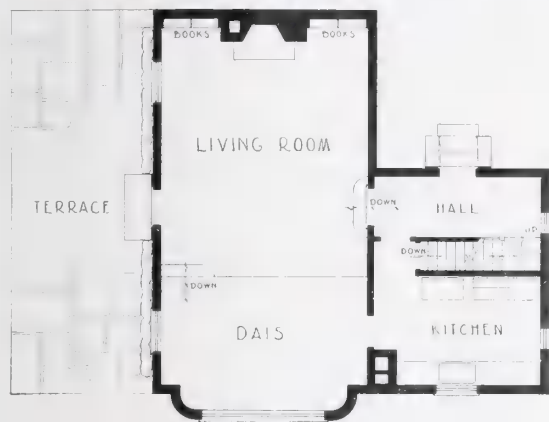
Eighteenth century France contributed the style from which the house above was derived, but it had to be modified to meet the requirements of a steeply sloping site. The change in grade made it possible to include a two-car garage in the basement. It also provided room in the basement for a large, well-lighted play room that has two full-size windows. The house is of oyster-white stucco with foundations of concrete blocks; the roof, red flat tile; brownish trim. This is an air-conditioned and thoroughly insulated house. Planned for southwestern exposure, the master's portion gets the sun all day. Penrose V. Stout, architect



4. GEORGIAN MODERNIZED

Suggestive of later Georgian houses in general mass and use of materials, the house below acknowledges the present trend toward simplicity. Walls are whitewashed brick; copper roof; leaders in the walls. Large windows are used in the dining room but most of the others are of the casement type. Ample master's quarters are provided and a guest room is well separated from the main part. A glazed bay off the kitchen is the children's dining room. Frank J. Forster & R. A. Gallimore, architects





5. ALL-SEASON WEEK-ENDS

The house above is planned for all-year week-end use, so it has been well equipped with all conveniences. Light pink stucco is the material used. The roof is black slate, the black repeated inside in the Zenitherm floor of the hall and in linoleum used for the other rooms. It has the modern feeling for simplicity of line and absence of ornamentation but the extreme severity of the walls is broken by the slightly projecting string course of stucco that ties in with the door enframingent and by a bay window, topped by a balcony. The architect, Gordon Allen; J. Hampden Robb, associate

6. ON A NARROW LOT

This smallest house of the six, built of whitewashed brick with ell of vertical boarding and garden wall of fieldstone costs about \$4,000. Because the lot is but fifty feet wide the house is placed with its end to the street. The house itself measures twenty-four feet and, leaving ten feet for a driveway, a sixteen-foot space is allowed for a terrace or small garden off the living room. The design adheres rather strongly to Colonial. A variant in the construction material could be made with matched boards and wooden fence instead of brick veneer. Royal Barry Wills, architect



Notes—just notes

by

BEVERLEY NICHOLS

I HAVE a gardening notebook which somebody once sent me for Christmas, a vile, "arty" thing, with beige leaves for spring (why beige?), orange leaves for summer, brown leaves for autumn, and white leaves for winter. There are dreadful little woodcuts of lambs and swans scattered in the corners, and a somewhat effeminate plowboy leaning against a setting sun, at the end of each season. But in a wild moment when I could not find any scribbling paper, I seized this book and jotted down a few notes for "next year." (It is always "next year" when you have a garden). And somehow or other I went on jotting notes in it, so that it is now so precious that nothing would induce me to part with it. If you can forget that these notes were written on beige and orange, with that old plowboy looming in the distance, we might have a little fun looking them over together.

Here is the first thing I ever wrote in the notebook. It is as heavily underlined as any of Queen Victoria's letters to Mr. Gladstone about the Prince of Wales.

APRIL 3. "*Do* remember that scillas *are* more effective than grape hyacinths in the long run, but that it is *useless* to put them where they will be *hidden* by tall flowers. This is the *third* year I have been driven mad because I can't see the row of scillas from the window, because they are completely obscured by the wallflowers. It is really idiotic to forget this and I *must* keep this ghastly notebook and remember, next October, to transplant *all* the scillas."

That was the first thing I ever wrote in my notebook. It has never been followed out. The scillas still flame, like horizon fires, and they are always obscured by the tall masts of the wallflowers.

Here is another entry in my notebook: NOVEMBER 1. "It is almost incredible, but the great pots of petunias which I planted, when flowering, on June 16, are *still* in flower, and look as though they will go on for *at least* another fortnight, unless we have a very fierce frost. July, August, September, October, November . . . that makes *five months* of heavenly blossom. It is *exceedingly important* that these pots should be filled with petunias again next year, or I shall be very unhappy."

Well? The pots were not filled. And the awful thing about it is that I wasn't unhappy. So many other gardening dramas had intervened.

That is the basis of the trouble. Every season is so exciting that it drives all the other seasons out of one's head. There ought to be some sort of life insurance system which *compels* all good gardeners to invest in winter-flowering plants in summer, and forces them to think of autumn colors during the blaze of spring.

For example, an entry in my notebook tells me this:

OCTOBER 22. "My bushes of evonymous alatus are absolutely on fire. They are more brilliant than any rose I

have ever seen—you can almost warm your hands at them. It is *absolutely essential* that I order more of these."

Yet—although it was "absolutely essential"—I didn't. I still have only three, although I could have ordered them, and planted them, all within a month.

How much worse it is when six months has to elapse between the vision and the planting! Here is another unheeded warning:

MAY 10. "The Barrowby Gem polyanthus is really almost improper, it's so lovely. Great big flowers, the color of butter, on vast stems. But they have been almost more bother than they are worth, because, like an idiot, I planted them in what I thought was half-shade, but is actually full sunlight. As a result I have to put packing-cases over them, and umbrellas and cloches, with cabbage leaves, and Lord knows what. *Next year, I must have them on the shady bank by the pond.* It is absolutely *vital* to remember this."

Are they on the shady bank of the pond? No, sir. They are not. They are where they were before. And next May I shall have to rush about again with umbrellas, in the blazing sunlight. Which makes a chap look such a fool.

I AM bearing this all very gaily, on paper, but really these lapses and omissions have caused more heart-aches than I care to admit. There is that business of the catmint for example. You see, the front part of my garden is divided into four little squares, with stone paths running between. The squares are always chock-full with annuals—let us say, yellow wallflowers in spring and flame-colored antirrhinums in summer. That means that during several precious weeks in June there are no flowers in the front beds.

Of course, there are lovely arches of roses and Chinese honeysuckle, but the center beds are bare as a bone, containing only quantities of small, rather frightened-looking seedling antirrhinums. *That* is the time that the catmint is a dream of mauve delight, and *that* is the time I want it all down those little paths which run through the center of my beds. Why haven't I got it? Ask me another. All I know is that this year I am going to have a notice hung over my bed, which will ask me, every night . . .

"What have you done about catmint?"

You will think me a congenital idiot, going on like this. "If you never use your notebook, why don't you throw it away?" You may well ask that question. I really don't know why the notebook is not thrown away. But wait . . . I do know. Because there has been one exploit in which the notebook has proved invaluable. I refer to the wood.

Now my wood is the smallest wood in the world, but it is also one of the most exciting, because wherever you walk in it, at whatever time of the year, your eye is carried down little vistas to some spot of color, glowing in the distance. And this happy circum- (Continued on page 70)



SHADE ON WHEELS

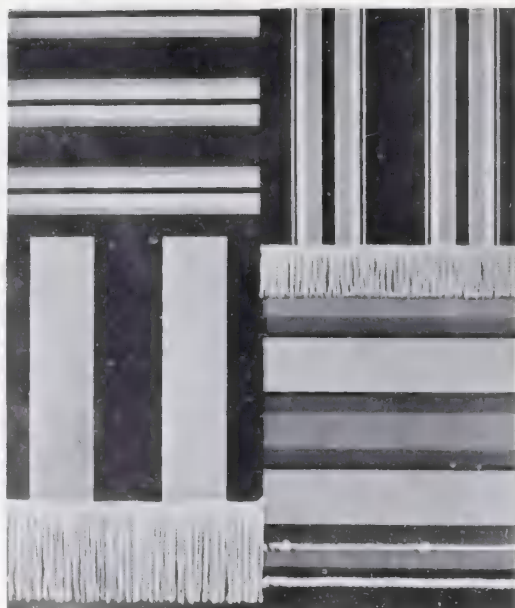
Out on the terrace, a canopy fit for a Rajah, which rolls on rubber wheels to wherever you want to go. Big enough to eat under, to nap under, to read or play contract under. The top tilts to any angle. Heavy enough not to blow over. Folds to small space for storing. By Albert Tatoul. Arden Studios



AN OUTBURST OF AWNINGS

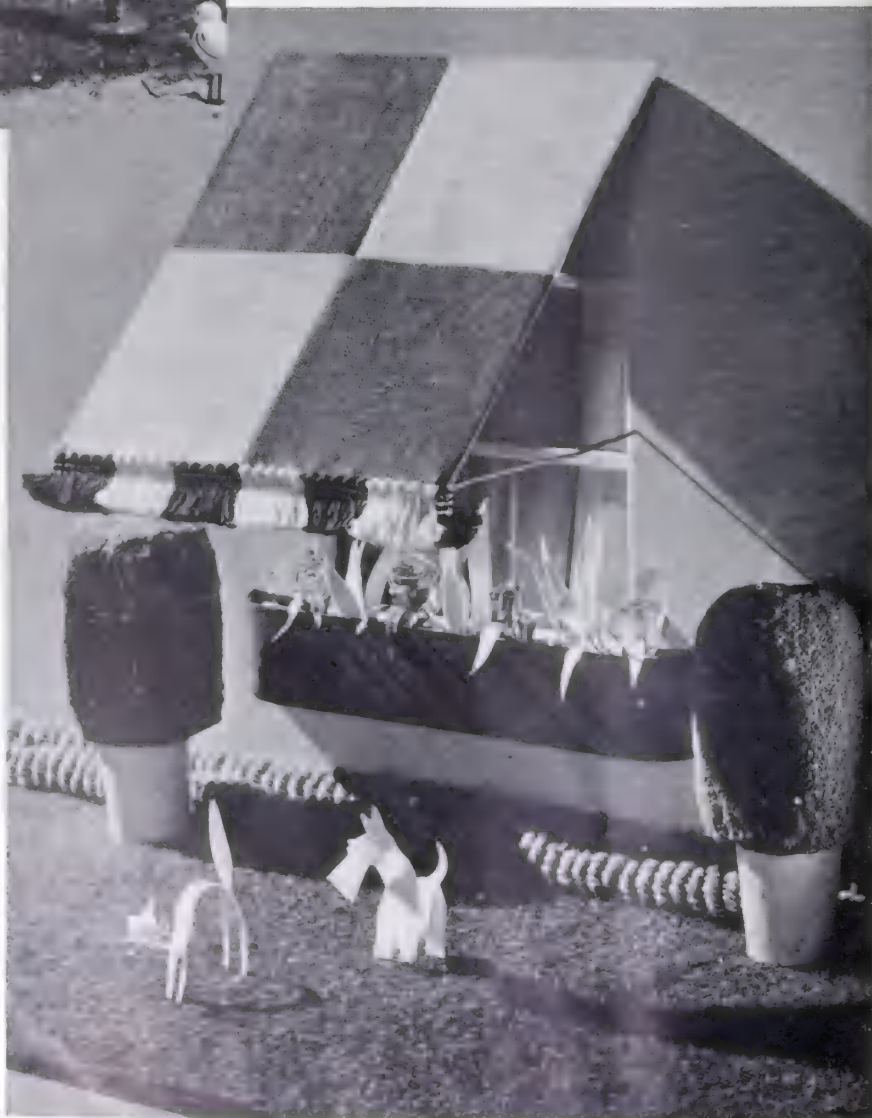
In memory of an English cottage on the Downs, have awnings of thatch, hang checked gingham curtains in your windows and cultivate Canterbury bells and wallflowers to grow along your house. The awning is from the Arden Studios

From a bolt of blue awning cloth and a bolt of red awning cloth, giant checks are made and a flat, important fringe is red and blue by turns to match. This looks out over a garden of unparalleled neatness. Awnings, Arden Studios



EMELIE DANIELSON

If no awning seems to you worth its salt unless it's striped, choose yours from the four above. The lower left-hand one is William Barrell's, others, Wellington Sears'. Addenda in the form of fringe and rope, Consolidated Trimming Co.



PHOTOGRAPHS BY EUGENE HUTCHINSON



The awning bay. Bright stripes slide easily along semi-circular trolleys. You shift them with the sun and as the breeze veers. Within, all is shadow with as much or as little view as you care to allow yourself. As exciting as living under the Big Top. Arden Studios



Top right: Three parts English marquee, four parts country fair and all the rest Riviera. It is a tent, the posts spiked to be driven in the ground anywhere, moved at will. The curtains pull together. The whole is a riot of red and white stripes. The Arden Studios



In the center of this page is a Venetian blind which measures its length along the outside of the house instead of the inside. It is wood so it can stand a sopping wet summer or a drought equally; it lies flat or pushes out, awninglike, as you see it. From J. G. Wilson and Company



This rose, whose size and glory would seem to indicate a Georgia O'Keeffe strain, was not born to blush unseen. Proceeding on the theory that it's pleasanter to pass the hotter days inside looking out, the rose is painted inside. It is a lovely dusty white on a deep blue ground. The sides of the awning are solid white. So is the fringe. Arden Studios. The five models by Roger MacDonald

CLIPPED HEDGES

FRAME

THE GARDEN

From the pergola at Three Waters, the estate of the late Miss Edith Notman on Eastern Point, Gloucester, you look down this vista of quiet green with its colorful flower accents. Long beds of English lavender and pink roses, rose of Sharon standards and neatly clipped boxwood add to the garden's apparent length. Bordering it are beds of yew, shown below. Nellie B. Allen was the landscape architect



On the terrace below the pergola, at the east side of the house, is a fragrant little garden from which steps lead down. Along the honeysuckle and rose bordered path you descend to this parterre garden



Buttressed sections of yew give to this border the effect of a series of miniature gardens, each jewel-like and perfect in itself while forming part of the larger pattern. The edging completes the inclosing line of green, and evergreens at the back screen the roadway



The little flower garden may be entered through this hanging gate in the stone wall

The high elevation of the Norman French farm house was an important factor in planning the garden. From the right the pergola terrace shows from which you look down to the garden, through the green avenue shown at top of the page, and to the buttressed side border



STANDING on the pergola terrace of Three Waters at Eastern Point, Gloucester, and looking into the lovely garden that fills the eye with beauty, one is apt to remember John Sedding's definition: "What is a garden? It is earth emancipated from the commonplace." For here is a garden that, more than most, has emancipated itself from any restrictions of orientation and made much of its advantages and hazards, achieving unusual and handsome effects by quite simple means.

Because of its lower level the garden is looked into from the pergola rather than merely looked at, so Nellie B. Allen, the landscape architect, planned it in definite units of form, color and texture instead of in drifts. As a result, the eye rests first on peaceful masses of green before the attention is caught by the flowers and standard accents.

Long beds of English lavender and pink roses, accented with the pink rose of Sharon and clipped boxwood, march in two straight rows down the length of the garden to a little pool, and add to the garden's apparent length. Forming a border along the sides are unusual flower beds. (Continued on page 71)

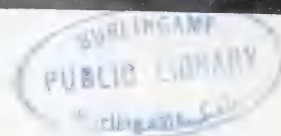




PHOTOGRAPHS BY EMELIE DANIELSON

The stoop was whisked off Mr. and Mrs. R. Keith Kane's brownstone. A back kitchen became the dining room, filled with sun through an entire wall of glass. But this influx of modernity was nicely tempered to eighteenth century Virginia furniture. Outside, steps as wide as the yard ascend into a garden. Room was found for the kitchen in front. Stairs curve up to a living room, wide as the house





Robert P. Rodgers, architect, took two New York brownstone fronts and did them over. Mr. and Mrs. Sidney Howard's kept its stoop. You go up steps to a floor from which the dining room was banished to gain space for this brown and white living room. Its walls are of an almost feudal thickness with shelf upon shelf of books set in them

BACK OF THE BROWNSTONE FRONT



PHOTOGRAPHS BY EMELIE DANIELSON

A century of plates. Center, the 1831 Sandwich cup plate with an eagle center and a lacy border. Above it, two types of honey saucers, design all curves and angles, unstippled ground. Grant memorial plate from a Pittsburgh factory, 1885. Above it a shallow modern plate. Right, top to bottom, a large Sandwich plate, an 1890-1910 dish imitating cut glass and an early plate with a design resembling Irish glass



Glasses: Stiegel to Woolworth. Left rear, a Stiegel flip glass, engraved. Front, extreme left, a ten-cent store wine glass compared for outline and symmetry with three early American blown glasses. Extreme right, pressed glass goblet with three mold lines. The modern glass, left, has only two of the mold lines

CLEAR FACTS ABOUT OLD GLASS

SIGNPOSTS THAT POINT THE
DIFFERENCES BETWEEN OLD
SANDWICH, NEW WOOLWORTH

by THOMAS HAMILTON ORMSBEE

GLASS collecting presents more pitfalls for the unwary than any other form of Early Americana. The old and the recently made look surprisingly alike at first glance, and what is more, there seems to be no open and shut rule about the age of glass. With furniture there is the comforting assurance that no piece not a centenarian need be considered. A bit of glass, on the other hand, with only a paltry fifty years to its credit may be valuable, while one dating back to the first decade of the nineteenth century is considered "very rare and early." Of course its fragile nature accounts for this seeming paradox, since glass making was one of the first art crafts practiced in America.

In hunting old glass there are two kinds to look for: the blown of the type made by Wistar and Stiegel, which includes our early flasks and bottles, and the Sandwich pressed or pattern glass. Each has its characteristics and with either group there are identifying marks for varying types. Early blown glass has two distinct characteristics, the rough pontil mark and the lack of symmetry. The former is the trace left by the handling rod that was attached opposite the blow pipe. Just before a piece was sent to the annealing oven, the pontil or handling rod was freed by a sharp snap that left

a rough circular mark on the bottom. With some of the finest later American glass, as well as earlier English, Irish or European, the pontil scar was eradicated by grinding and polishing, but here a smooth, slightly curved depression sometimes as much as a quarter-inch deep will be found. The symmetry varies with the grade of the piece. In very crude types its lack is obvious to the most casual observer. Theoretically perfect symmetry was attained by rotating the blow pipe rapidly as the white-hot glass was being expanded and shaped. Like most theories involving the human element, absolute symmetry depended on the skill of the worker and was seldom achieved. On the contrary, differences of half an inch or more frequently resulted. Two other traces of genuine old glass are air bubbles and fine particles of unfused sand called sand pits. Both resulted from the limited technique then practiced in melting silicas. In the genuine, bubbles and sand pits follow no fixed pattern. In newly made pieces intended to simulate the old there is a regularity of location and shape about the bubbles that betrays intentional presence, like the repeating design of an upholstery fabric.

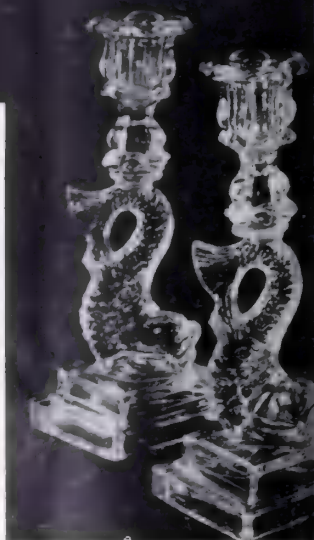
Caspar Wistar was the first of the important American makers of blown glass. His South Jersey furnace was in operation from 1739 to 1780, but these works produced only the cheapest grade of window glass and crude bottles, save for an occasional presentation piece made from leavings. Baron Heinrich Wilhelm Stiegel was the second of the great glass makers; his two furnaces made fine tablewares of delicate flint glass. From these American works sprang a long line of independent enterprises. When the fires at Wistarburg were cold its workmen first set up for themselves in the surrounding South Jersey country and later migrated westward to the Ohio River Valley, but their products are all now classified as South Jersey regardless of where they were made.

No label is needed to determine the Wistar or South Jer-



Pontil marks. Clear mold-blown decanter with a big pontil mark partly obscuring a star and fluting. Right, early Jersey type salt dish, roughly broken pontil. Above, the pontil was ground and polished off this old bottle and also off its purple cover

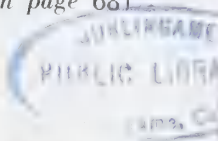
sey and the Stiegel types. Although as years went on the Wistar-trained men developed high skill in ornamenting their presentation pieces, the basic glass remained heavy and crude. The chief tints, in addition to a clear glass with a slight off-color cast, were olive, yellow, amber, aquamarine, blue, green and sometimes a milk glass. The fine flint glass of the Stiegel type by contrast is light beyond belief and when tapped has a high-pitched, musical resonance. The texture is delicate and the workmanship close to that of Venetian glass. Air bubbles are frequently present, but sand pits are less numerous than with the South Jersey pieces. Stiegel and his workmen produced a wide variety of everything from quart-size flip glasses to toilet bottles. They were of clear glass, blue, amethyst, various tones of green and sometimes a plum or purple shade. Many of his clear glass pieces were ornamented with designs of conventionalized character in colored enamels. Others had a similar design achieved



by etching so shallow that today it seems like sand-blast stenciling and is therefore sometimes confusing to the novice.

Stiegel had still another manner of ornamenting his glass, designed to compete with the cut glass then being imported into Colonial America. A blow pipe with its charge of molten glass was inserted in a metal mold with an incised design. Then human breath expanded the glass and forced it to conform to the pattern. For finishing, the piece was removed from the mold, which was made in three parts and hinged. The ridges and depressions of the design were largely geometric cross-hatchings akin to the cut glass decorations then in vogue. Such pieces are now called "three piece molded" and can be identified by the low ribbings that mark the mold joinings. These are relatively wide and never scratchlike as with later pressed glass. Also the surface of the interior conforms to the design of the exterior. A pontil mark is present and texture of glass corresponds to that of other pieces of the period. The interior of a pressed glass piece is always smooth and the design of the exterior much clearer and far sharper.

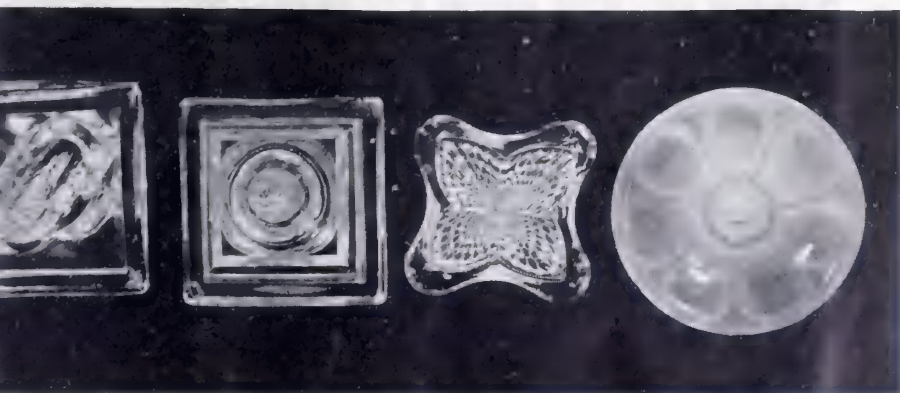
This mold-blown was really halfway between the all-blown and the Sandwich pressed glass of fifty years later. Both were designed to compete with imported cut glass. Neither presented more than an illusion of it. In fact, early Sandwich designs have little of the facets and cross-hatchings of cut glass. Rather, by stippling the background, a lacy quality which was much nearer the effect of engraved glass resulted. (Continued on page 68)



Dr. George F. Coopernail, from whose collection all the glass shown on these pages comes, found a store at Cross River, New York, which closed fifty years ago. Here he was able to buy the Sandwich lamps above with gold leaf decoration still intact. This, of course, wears off with time and use so it is extremely rare. In the little box are a dozen salt cellars, just as they were packed to be sold in the beginning



Sandwich made the candlesticks at the left. At extreme left of the photograph is a pair of clear yellow dolphins and at the right an even earlier style in milk glass with a single base. In the center foreground is the earliest type with a lacy base. On either side, sticks of a later date. Three samples of candlesticks in the background are made of translucent glass. This trio comes in one and two colors of glass



Below is what you see when you look at the bottoms of glass candlesticks. The left-hand one is modern, the base solid. The others are old and have space left open, to save glass. Also, they are warped. The first two are dolphins with the body of the fish open. Next is a square-based column stick, then the lacy one shown above. The last one shows the translucence of milk glass

ON SALT MARSH AND SAND

A LONG ISLAND COUNTRY

PLACE THAT RECLAIMED

A STRIP OF WASTE LAND

FIVE springs ago the strip of land was bare sand. Three years before it had been salt marsh, a combination which would seem to be the ultimate in discouraging situations for a prospective country place. A suction dredge repaired the latter condition; inspired planting produced the grass and the trees and shrubs in the photograph below, as well as the gardens which are not visible. To Mr. Julian Hinckley, architect, goes the credit for designing the house and other buildings and dealing successfully with this unusual problem to produce a country place for Mr. and Mrs. Auguste Richard.

The land is in the Hewlett Bay Park section of Long Island, situated upon a narrow canal which forms an inlet to the Bay itself. The original plot was 185 feet wide and on this the house itself was begun in 1929. A year later, an additional strip of 165 feet was added along the south border and upon this was constructed the small children's

playhouse and greenhouse (just visible to the right of the main house in the photograph below), as well as the combined gardener's cottage and stable which is the larger building at the right. A boathouse was built upon the canal itself with complete bathing facilities as well as accommodations for guests. And to the south of the boathouse is an authentic reproduction of a Dutch windmill, which is not only a picturesque bit of architecture but a working unit.

The house is of that pleasant white-painted brick and white clapboard construction which fits so restfully into the Long Island landscape. Its origins are Colonial, but there is a considerable freedom in the execution of the design. One noteworthy feature is the overhang of the second story, which gives an agreeable break to the mass of the main house as seen from the motor approach.

The windmill, of course, comes in for much attention from visitors. In designing it, Mr. Hinckley found that the art of the Dutch millwright was a very precise one which laid down rigid canons of construction. Although the whole has been reduced in size from the old mills, its proportions are completely authentic. Finding machinery to operate it was another matter requiring much investigation. No old machinery exists and it was finally necessary to invent it. But the mechanism was simple enough, and the mill functions perfectly. You come at length to feel that no view from the windows or the gardens of the place is complete without the peaceful turning of the great arms in the background.



HOW IT HAPPENED

In the Hewlett Bay Park section of Long Island, Julian Hinckley, architect, designed this house for Mr. and Mrs. Auguste Richard. After the house had been completed, a children's playhouse and greenhouse combined were added at the right, and beyond this building, quarters for a gardener and stables. The photograph below shows the group from across the narrow canal on which a boathouse has been built with provision for an overflow of guests and facilities for bathers. Behind the boathouse is the Dutch windmill, which really works. The land was originally salt marsh, and though filled in, the presence of water close to the surface presented many problems in building and in landscaping the plot



PHOTOGRAPHS BY EMELIE DANIELSON



Although somewhat smaller in size, the Dutch windmill follows exactly proportions laid down in the old mills which were built by early settlers at Easthampton. No machinery existed to serve as a model for providing a means of operation, and what was built is entirely original. It is also highly efficient, and the great arms rotate slowly in any sort of fair breeze, even without the sails which are shown in the photograph above. The building is sheathed in familiar weathered shingles, and a simple fence warns the unwary against the arms



Approaching the Richard house from the road you enter a graveled circular drive. At the right is the kitchen wing, placed at right angles to give shelter against stiff north winds. The lower story of the main house is of brick with clapboards above. All first floor rooms open on gardens, terraces or porches

Above, the gardener's quarters present this pleasant façade seen from the main house. On the other side and part of the same building are stables for a number of horses, with a convenient paddock beyond. At the right, a small playhouse for the children of the family is connected with a greenhouse which barely shows in the background. The playhouse, like the other buildings, carries out architecturally the Colonial theme of the small estate



AUTOMATIC GREENHOUSES

GLASS HOUSE POINTS

LAST year when you thought of adding a small greenhouse to your establishment, you hesitated because of the attention it would require. This year you needn't. Greenhouses used to be much like puppy dogs. They didn't require a great deal of care, but the care had to be regular. The heater, the ventilating system, the adjustment of shades when there was too little sun or too much—all demanded periodic attention. If you had a professional gardener it was all very well—he was paid to think about it. If you hadn't, it was likely to spoil your week-ends—or your plants. Now, however, most of those cares may be forgotten. It is possible to build a greenhouse which is simply and automatically controlled so far as light, heat and ventilation are concerned. Thermostatic devices watch either the drafts of a coal-fired furnace or an oil burner. Coupled with humidity controls they regulate the ventilators. And your new friend, the photo-electric cell, enters the picture to control the shades. When the sun goes behind a cloud, or night approaches, up come the shades. If the sun shines too brightly or too long, down they roll. In theory, at least, you can go off for the winter and still leave your greenhouse functioning unconcernedly without you.

Perhaps that is something of an exaggeration. But the application of automatic control to greenhouse operation is news of first importance to the home owner who wants a greenhouse and still feels he cannot afford the regular services of a gardener. Other bits of news are concerned with heating systems, which have been improved to the point where with hot-water types (still, so it seems, the best for this purpose) it is now possible to place the boiler on grade with the plant house, or even above it, without any impairment of its efficiency. By a percolator principle the proper circulation of hot water to the bench coils is accomplished. It is unnecessary to have a cellar or even a pit for the heater, as used to be the case.

While they are not so new, the manufacturers have been doing things with shades, trying to find the most efficient and most simply operated system for providing shade (which is as important in a greenhouse as sun) at the proper times. Whitewash has been the most elementary means used, but it is messy and cannot be regulated. Slat shades seem best adapted to the purpose. They may be rolled either outside, on the sash framework, or inside the roof. With these constructed in sections, individual parts of the benches may be protected with a minimum of trouble.

Designing greenhouses is a special art in itself, and it is a wise purchaser who consults directly with one of the manufacturers rather than having one designed for himself. For

Look into automatic operation—thermostats for heat and humidity control; the electric eye to roll your shades up and down as the temperature demands

Watch carefully the placing of the greenhouse. The tree you've never considered may shade it, or your house itself keep off direct rays of the sun

Consult with a reputable manufacturer on construction and all points of engineering, as well as the situation of benches and other planting arrangement

Don't grow only unusual plants. Half the fun of a greenhouse is picking the regulars of spring and summer when the thermometer is hovering around zero

example, you want as much glass in the walls and roof of your building as can possibly be provided, and the manufacturers have furnished, in steel or wood, the thinnest but most durable of framework. Likewise, they have worked out weather-tight construction which enables a heating and humidifying system to operate with the maximum efficiency, keeping delicate plants safe against sudden changes in temperature outside. Prices have not advanced noticeably during the past year. You may still purchase a small structure for as little as \$750, complete with insulated walls, cypress sash and a hot-water heater which will hold 55° against zero. They may be bought knocked down but ready to be

erected quite simply for less than that. Costs go on from there with practically no top price. The sky, almost literally, is the limit for the larger greenhouses.

The manufacturers in their stock designs (you may also have them custom-made according to any plan, of course) have provided a variety of models in the two general types: those which are attached to the house and those which form independent buildings. If you prefer the attached variety, make sure that the house does not cut off the sun from the glass and guard against shadows from large trees or other buildings in orienting the greenhouse. Shelter from prevailing winter winds, when feasible, is to be considered. All of these matters, of course, should be talked over with the engineer who helps to plan your installation. Usually it is possible to attach a greenhouse to a place already built without great damage to its artistic design. With a new house, it presents practically no difficulty.

IT IS probably superfluous to say anything about the pleasure a greenhouse adds to the general enthusiasm of gardening. To begin with, of course, it enables you to grow the temperamental sort of plant, such as many of the chrysanthemums, which will not flower rapidly enough to mature out-of-doors in temperate climates. Then there are others which must be planted earlier than the late spring frosts permit. Your greenhouse makes it possible to give annuals an excellent start in flats before transplanting them in the garden when danger of frost is past. But most of all it gives you year-round cut flowers for indoors. It is asking too much of a small greenhouse to furnish many hot-house vegetables in December and January, but with a slightly larger one you can have at least a few vegetables out of season. The very novelty of it will make them taste better. Growing things in a glasshouse is a pleasant occupation which adds much to the pleasure of an outdoor garden. And think of the fun you will have all through the winter time.



STRAWS

All of straw. Wine cooler, Abercrombie and Fitch. Six trays, A. Leipzig. A flower pot like a bird house from Lewis and Conger, as are three coasters you put glasses in, the round mats, center, and mats in the lower left corner. Weil-Freeman makes the basket with a striped border, the glass on the right, a pitcher, two dolls and the fig basket, right. A striped scrap basket is from Olivette Falls. Two large green and white mats, Carbone. Two small ones and the tablecloth used as background, Saks-Fifth Avenue

Tin Types



DO not misunderstand us. We do not fancy that tin is new. We don't think we discovered it. No, we've seen plenty of tin during the past years. But we have seldom recognized it for what it was. It was generally lurking behind a coat of paint, masquerading as an unknown metal. Now for the first time it feels the urge toward nudism.

You will admire it for summer because it is unpretentious and frequently funny and always cheerful. Americans like to make little caricatures in tin. Tony Balcom did the voracious and slightly delirious fish above. You set them on your dining room table, preferably without a cover to destroy the myriad reflections. Abercrombie and Fitch.

If you went to Mexico last summer or the summer before, you must have gone to Taxco, a little village high in the mountains which clings round its cathedral. You bought tin from William Sprattling, who has a house full of native artisans working in silver and tin, both of which come right out of the mountains there. Tin is hammered with as simple a conviction as silver and into as appealing designs. The large tray, the ashtrays and the goblet in the second picture are his, and if you haven't time to go to Mexico, you can get them at the Arden Galleries. In Dallas, at A. Harris' store, there is a Mexican shop and the man in charge goes foraging through Mexico every little while to see what he can dig up. The two oval mirrors with the wide oval frames are his finds.

The three cowboys at the left are also the work of Tony Balcom, who made the fish. Frankly entertaining. Abercrombie and Fitch. There are beady eyes on a placid cow and two little dogs by Wayne Soverns. From Gerard.



GERANIUMS BOW INTO THE SPOTLIGHT

by MRS. JAY CLARK, JR.

LEAVES OF MANY SCENTS AND
FORMS AGAIN DELIGHT GARDENERS

FASHIONS in gardens of late have been swinging on gentle waves of sentiment. First it was renewed preoccupation with the knots and bows of Victorian formal gardens; then it was herbs. The latest revival is the geranium. The whole range of its sweet-leaved varieties has come back to fashion, many of them from such long forgotten sources that their identity is not always clear. The few well-known types which are grown in most gardens and in pots along the window sill are but a small part of the picture. They are the ones that have persisted. For the others a little digging is necessary, but that, after all, is a good part of the fun in collecting any plant.

The history of the different varieties is part of their interest, and this particular history is a mass of argument and wrangling over names, kinds and origins. Dissension on the subject began long ago, for in the early seventeen hundreds the botanist, Burman, divided the genus *geranium* in two parts; *geranium* or cranesbill, and *pelargonium* or storksbill, based on fancied resemblances and Greek words describing them. In 1738 Linnaeus labeled these



divisions as nonsensical and reunited them under the former *geranium* appellation. Forty years later the Frenchman, L'Heritier, divided the genus into three parts: *geranium*, *cranesbill*; *pelargonium*, *storksbill*; and the third, *erodium* or *heronsbill*. For one hundred and fifty years this designation has stood, in spite of occasional dissenters.

Among the *pelargoniums* are found the fragrant-leaved types, natives for the most part of the African Cape of Good Hope, from which source they were brought to England as early as 1632, the first introduction being *pelargonium triste*, or night-scented. All through the seventeenth century the importations continued, among them being *pelargonium capitatum* to use in the manufacture of perfumes, while the next hundred years saw an influx of varieties that got the best of the records, so rapidly did they appear. A period of experimentation began—crossing, recrossing, intercrossing of species—until the problem of unscrambling an egg would be child's play compared to ferreting out many of the original sources of the *pelargoniums* known today. The main character- (Continued on page 73)



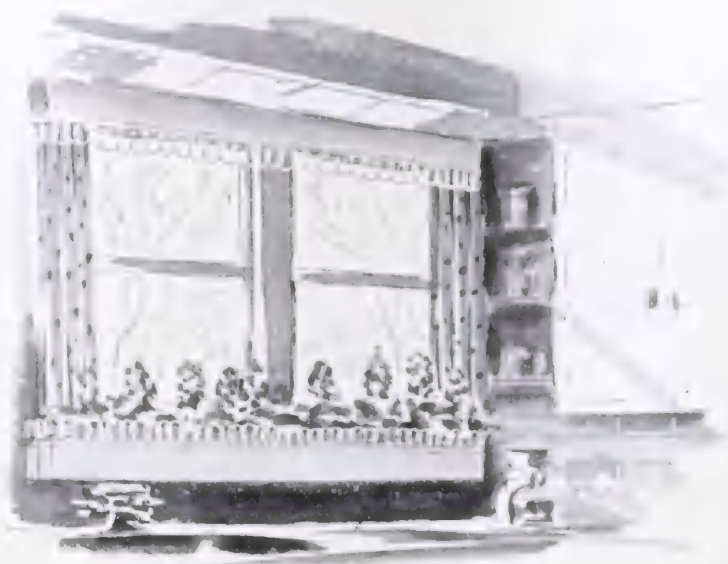
PHOTOGRAPHS BY MYRON N. CONGER



Peppermint geranium (spotlighted) sends branches in all directions. Top, types of scented leaves. 1. Limoneum, delicate lemon scent. 2. Orange-scented enigma, may be Prince of Orange. 3. Skeleton or Dr. Liv-

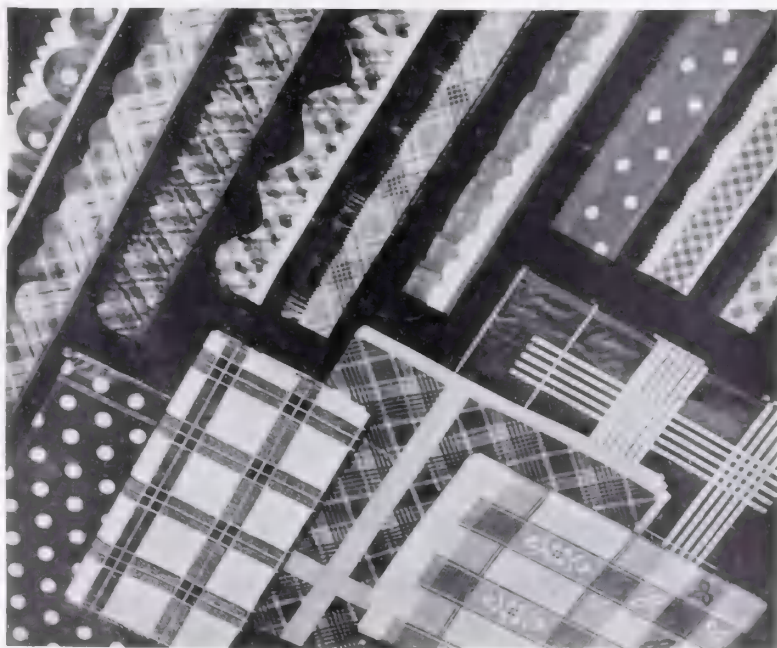
ingston, rose-scented. 4. Melissimum, distinctly lemon. 5. Acerifolium, maple leaf shape, spicy. 6. Crispum, lemon group ancestor. 7. Capitatum, or attar of roses, used for perfumes. 8. Tomentosum, velvet

peppermint leaves. 9. Debated rose geranium. 10. Lady Mary is faintly nutmeg. 11. Fair Ellen or Helen is oakleaf, pungent. 12. Fragrans, a nutmeg type. 13. Schottesham Pet, spicy. 14. Lady Plymouth, minty



UNDER THE WINDOW BOX

In Salzburg and St. Wolfgang as you walk along the street, plump red geraniums nod at you from window boxes. For your Austrian cook, whose schnitzel and gnockerl are divine, put a window box inside the window where the crisp smell of geraniums will cheer her as she rolls pastry. A white wire fence keeps the posies in place. More wire loops are on the cornice above. Macy. No curtains are necessary here



Have such a heap of oil cloth table covers that your cook can use them on her table and you can use them on yours under the trees or on the porch. The ones shown are prevailing red and blue, but they come in other fresh colors. Left to right in front: the first two, Macy; the third, Lewis and Conger; the big plaid, Macy; and the one in the foreground, Altman. Oil cloth edgings for the kitchen and all the closets, in the background. The first two, the fourth and the last three are Macy's, the others Lewis and Conger's. Just wipe them off with a damp cloth and fire the laundress

GIVE A THOUGHT TO THE COOK

IF YOU WOULD KEEP HER, MAKE
HER KITCHEN A PLEASANT BOWER

THE cook is in the kitchen, making cinnamon toast and iced tea. You are sitting in a living room which is all fixed for summer in flowery English chintzes. If you have any finer feelings, you'll see to it that before she gets entirely disgruntled her kitchen will get a dose of summer, too. Here you see a number of suggestions. They center about the window. Obviously you can't cover the stove with cretonne and do the sink up in slip covers, so the window is where most of your activity will concentrate. Window boxes in which she may plant either the bright flowers of her native heath or the herbs which will make her salad and her chicken and her Hungarian goulash the best in the countryside should be installed at once. Then do a little something about the cornice above. It won't cost you much and it will make her very, very happy and proud. A good cook is temperamental. Consult her tastes. She may have a hankering for Venetian blinds, or a split bamboo shade. Perhaps she has been suppressing a deep-seated desire for dotted Swiss curtains, or dimity, or checked gingham. Give her what she longs for most. Then see what happens.





This is more fun than you've had since you left kindergarten. Buy a split bamboo shade, preferably white. Using a stencil, paint a basket of vegetables on it. You can borrow vegetables from the kitchen maid to get the colors accurate. Instead of the cords shown you might substitute bright-colored tapes. Set out any number of pots of flowers on the window sill. Shade is from Macy



Pasterettes, another throwback to your childhood. Then your mother considered you a bit of a menace because she never knew quite where you were going to land them. Now you are encouraged to stick them around the kitchen with a lavish hand. You can get carrots, peas, tomatoes, string beans. Use rubber cement so as to pull them off later. Macy



With a tender memory of childhood summers on the farm, hang five milk dippers on as many hooks and plant them with any sort of small flower or vine you like best. The dippers have different length handles to make a triumphal arch as they hang. From Duparquet, Huot & Moneuse. For this one, a plain Venetian blind which lets sun through the slats and onto the flowers is recommended. No curtains required



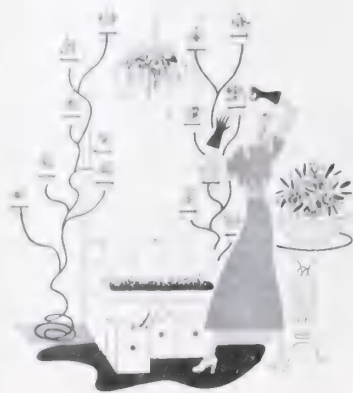
Canisters, cake boxes, bread boxes. Cover them in plaids or checks or dots and shellac them. Macy. Foot of the opposite page, pottery to put in the oven and later to bring to the table. In red, white or blue. It is especially baked to withstand the heat of the stove or the cold of the refrigerator. The tea wagon is on wheels, from Bloomingdale. The gay pottery, from Gimbel

The awning, like the window box, moves in. Here is a cornice, green and white, cut like the edge of an awning, pointed. Below it, an indoor window box holds an assortment of herbs. Mint, chives and parsley are sure to do well. You might experiment and find you can grow still more exotic herbs so that your salads will become famous. Awning by Macy

REVOLUTION IN A LITTLE ROOM

by

EMILY KIMBROUGH



THERE comes a time in the affairs of men—and women—when we stand blinking in the dazzling realization that we need not live by labels, especially other people's labels. It happened to me one afternoon at a large tea. My cup was half-way to my lips when I said to myself, "I do not like tea. I have never liked tea. Green, black,

China, sugar, milk, lemon—I do not like it. I go out to tea because I like seeing my friends informally and I like little thin sandwiches. But from now on when I am asked, 'How will you take your tea?' I will answer, 'Not at all, thank you.'" And from that lovely day to this, I have done just that and no one has had a better time at teas than I.

Another great revolutionary was a friend of mine who, while being shown through a house she planned to buy, was told, "This is the breakfast room." To her utter astonishment she heard herself saying, "Who said so?" That was the beginning of the Revolution-in-a-Little-Room Movement with which this account is concerned.

The whole movement is the logical outgrowth of social conditions, yet the ball might never have started rolling had it not been for that irrelevant impertinence. My friend has no possible use for a breakfast room. She breakfasts in bed by preference and at the request of her husband, who frankly prefers the ministrations of a newspaper at this hour. But she is extremely conscientious about the running of her household with its accounting and bookkeeping. Her desk is businesslike rather than ornamental. She was inspired to give it a room of its own—the former breakfast room. Here she writes her checks, balances accounts, tacks up all the memorabilia of social life from invitations to reminders such as: "Tell Mr. Parker about lumps in crab-meat last Friday," and "Remind George, dentist appointment Monday 10 A.M." Made a little giddy by the importance of having a workroom of her own, she bought a small but genuine filing cabinet. A telephone extension to her office makes it possible to do all her chores at one sitting. She saves time. She is more efficient and accurate than ever before.

It should, perhaps, be explained at this point that the revolution is not limited to breakfast rooms. From the first gun it spread to any odd little room in a house or apartment. Sometimes its label is "sun room," sometimes "ante-room." There is even a classic instance where it was "umbrella-and-rubbers closet." Sometimes a larger room is drawn in, as when a guest room became a ping-pong court. But this happens seldom.

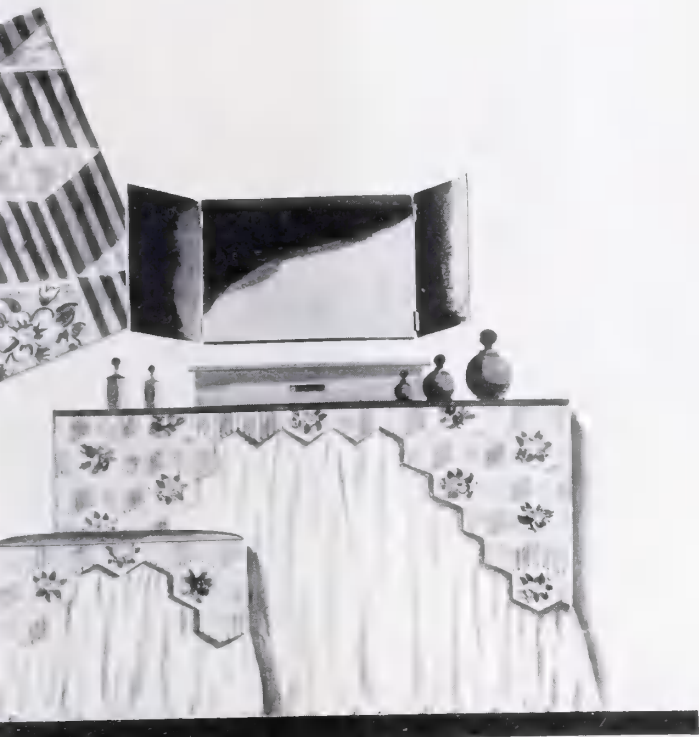
A woman whose husband adores playing the radio and the Victrola and adores playing them *loud*, suggested that

he might like to have a music room. He said he would. His radio and electrola are plugged into the baseboard of what the architect christened the little parlor. Here are the cabinets with his noteworthy collection of records. There is room for a small work table and two comfortable chairs, each with its smoking table beside books and magazines. Theirs is a lovely life. In the evening he plays his music, relaxed in an easy chair, smoking, reading. Or he catalogues records at his work table, pastes on labels with the music going full blast. In the living room beyond, the door sociably open between, his wife sits and reads to music tempered by distance. Sometimes she joins him, sitting in the second large chair, but when the forte mood seizes him, she goes back to her own bailiwick.

Another pampered husband has a room for his movies. Movies are his hobby, both home-made and bought. He does not play bridge so the card room between the drawing room and library was a total loss. Now two walls house the cases in which his films are kept, neatly docketed; the third, facing the library, is the permanent place for his screen. Guests have coffee comfortably in the library while their host runs off a show for them. A small table with a standing lamp in a corner is a work bench for cutting, pasting together and cataloguing films. During a performance the projector stands on it with a chair alongside and in the same corner are switches controlling the lights in both rooms and a gramophone which plays ten records.

A TROPICAL fish fancier turned the sun room into an aquarium. Once it had walls. Now these are hidden by tanks. Plants cascade from bowls suspended from the ceiling. There is all the necessary paraphernalia for lounging in the room and on inconspicuous shelves there is the necessary equipment for keeping fish content. A book collector, on the other hand, houses his fine collection in the erstwhile breakfast room. The woodwork is lacquer red now. The panels are shelves solid with books. There is a reading chair with a standing lamp behind it and an arm chair. Lighting is indirect, coming from above and behind the shelves and throwing the whole room and the colors of the book bindings into soft relief.

If your husband's most cherished possession is a sail-fish, very lifelike on a wooden plank, you need not pay the ash man to smuggle it out of the house. Make a magnificent gesture. Give him a trophy room where he can put it with his gun cases, his fox brushes and decoys and pipe racks. His men friends will love it. It will become a masculine shrine to domestic understanding. Then there is the butterfly collector. The chances are that he started acquiring butterflies at a tender age, so that by the time of his marriage his flock has reached serious proportions. Happy the collector whose (Continued on page 67)



To take an English sort of chintz, huge flowers on a winding stem, and quilt it, is a new idea. The material is Hasbrouck-Turkington's and Bergdorf Goodman uses it on a fat Victorian chair and hassock, below. Diaphanous white curtains have a quilted valance, white welting



DRAWINGS BY MAY MULVANY

Choose your chintz. If the man who makes it is no quilter and you aren't either, lug it round to American Needlecrafts and let them attend to it. At the left is Bailey and Griffin's "Drummond," all blocks and roses and strawberries with green stripes and yellow stripes between. James Amster of Bergdorf Goodman has cut it up like a jig-saw puzzle and the dressing table evolved looks extravagant and cannot possibly cost much. In fact, it should be so cheap that you can dismantle it in the fall and start all fresh

Margit Hochsinger took a butter-color chintz and threaded the needle of her Singer with good fireman's red. Then she made a pattern of those nameless posies which blossom so profusely on nursery blackboards and in the meadows of Mr. Thurber's fancy. It is impossible to explain why the result is anything but naïve. Taylor and Low upholster a simple and gracious chair with it. They hang it at a window in gentle irregular scallops and edge it with bright red welting, the same red that was used for sewing the pattern

COLONIAL STAGE RESET FOR ACTION

by ETHEL B. POWER

BY this time all the world and his wife know about the restoration of the historic city of Williamsburg, Va. Perhaps I should say especially his wife, since this city was the particular Mecca for the hundreds of garden-minded ladies who this year made the pilgrimage to Virginia during Garden Week. When I visited Williamsburg in April it was in a ferment of activity in preparation for this event, and the sounds of hammering, trucking and the laying of pavements on the imposing Duke of Gloucester Street filled the air, while the fragrance of moist, cultivated ground and the glistening, gleaming whiteness of the new paint and fresh whitewash struck other senses as forcibly as the chorus of sounds throughout the old town did the ear.

My first impression of this city which is being re-created out of the past was of a pattern of clean white buildings, a pattern composed principally of the smaller outbuildings that seemed endlessly repeated in every yard, with which was interwoven the rich green of box—great mounds and billowy rows of it. Because these buildings played such an important part in the early life of Williamsburg, they have been as carefully restored as the houses and public buildings. Foundations for practically all of these were found and in appearance they repeat the buildings that are known, from old drawings and records, to have been there or that are found still existing in other Virginia towns.

So we see today in a delightful variety of designs dupli-

The steep-pitched roof, narrow dormers, massive end chimneys and picket fence of this restored cottage are typical of the smaller houses dating from the seventeenth century. Note the weighted chain fastened to a wooden post. This device to close a gate automatically is only one of the many delightful details in the reborn Williamsburg





The wellhead at the left, one of the most pleasing of all the many outbuildings, is in the yard of the Market Square Tavern. Like several other wellheads, this is in actual use, although obviously for decoration and to uphold tradition rather than from necessity



Visitors to Williamsburg who are seeking practical suggestions for improvement of their own houses and grounds will not overlook the gate, left. It is simple enough to be easily copied and will have that "just right" look with almost any kind of Colonial house



Wellheads of great variety with hip or gable roof, open on one or more sides, of solid boards or panels of lattice, are found on every hand. They are graphic evidence of the customs of other days when it was necessary for each estate to be self-contained

The St. George Tucker house, named for the original owner, is one of the largest of the restored houses and with its rambling low wings and large chimneys makes a picturesque mass. It is still occupied by a member of the Tucker family

cations of the old wellheads, tool houses, summer-houses, dairies, smokehouses, privies, and separate kitchens which are graphic evidence of a mode of life very different from ours and that explicitly bring to mind a picture, not only of old Williamsburg, but of an entire period in our Colonial development. For because estates in those days, even in cities and towns, were self-contained, these buildings all played a real part in the operations of the household. Today as far as use goes they are unimportant except as they serve as tool houses or occasionally as a garage. But the purpose of the restoration, which is stated as "an endeavor to restore accurately and to preserve for all time the most significant portion of an historic and typical city of America's Colonial period," would be incompletely realized without them. These buildings are not only significant historically; they give a decidedly intimate and domestic and even gay feeling to the town that is immediately recognized and that removes it at once from the category of the lifeless museum. For these features, especially the gardenesque ones, are the kind of thing that most of us like to make notes about, that we firmly resolve to copy in our own garden as soon as we reach home. No wonder we respond at once to the diversity of their designs.

There are, for instance, ten or a dozen variations of the wellhead, from a simple one with plain board sides, chamfered posts, and hip roof to the more elaborate ones with lattice walls in various combinations with plain walls. On these, as well as on other similar buildings, are appropriate finials which testify further to the fact that no small detail has been overlooked (*Continued on page 68*)



Careful excavating revealed the foundations of the destroyed buildings. Even the smaller outbuildings were located. This photograph shows walls being uncovered at the old prison



WILLIAMSBURG PRESENTS A
PERIOD MODEL, LIFE SIZE

The separate kitchen was a logical expedient in the days when servants were many and artificial ventilation and insulated ovens unknown. This kitchen of brick (left), well conveniently at hand, belonged to the Custis house which stood on this property. Here Martha Washington lived with her first husband

The stable below offers an excellent suggestion for a three-car garage on a small lot when it is desirable to keep the building small in scale. The change in roof lines and material effectively breaks up the mass. The summerhouse (opposite below) is not from one design but a composite of several

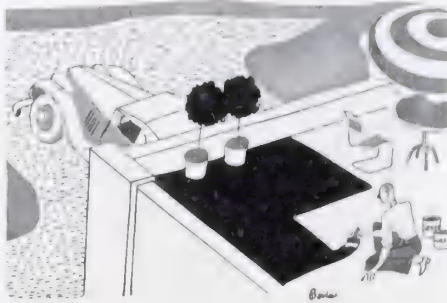


The dairy just above is typical of buildings of this kind, many examples of which are still found on southern estates. The open fretwork to give circulation of air and the cove cornice are pleasant features

The little cottage at top with picket fence, all glistening white and with large masses of rich green box, is of the very essence of Williamsburg. In small details as well as large the established key was kept

Please tell me

Conducted by ETHEL B. POWER



"We use the top of our garage as a terrace, but the paint on the canvas floor fades." (See Question 213)

EACH MONTH THIS PAGE WILL PRESENT
SOME OF THE PROBLEMS OF COMMON INTEREST TO HOME OWNERS WHICH HAVE
PROMPTED SUBSCRIBERS' INQUIRIES
TO OUR READERS SERVICE DEPARTMENT

QUESTION 211: Can you suggest how I can insulate my house against heat loss? The walls are of brick veneer set an inch away from cinder block and the two tied together with metal ties. The inside is furred, lathed and plastered, but on windy days a current of air can be felt around light switches and other openings in the plaster and I believe the mason was careless in filling the joints.

ANSWER: It is quite possible that your mason was careless and spilled so much mortar between the tile and brick as more or less to fill up the air space between them, thus destroying much of its insulating value. Cold will also carry along metal ties and I doubt if there is space enough to make insulation of any kind possible now that the walls are finished. Double windows or weatherstripping around the windows and doors and calking around your light switches and other openings where you feel the wind should help and perhaps be as effective as insulation. I also suggest that you look at your cornice and be sure it is not admitting air to the hollow space between brick and cinder blocks.

QUESTION 212: Because of a great amount of dust in our neighborhood, I have always kept my oak floors natural and as light as possible. The streets are now paved and I wish to refinish them in a dark color. Would you suggest oak, walnut or mahogany finish?

ANSWER: Since your floors are of oak, by all means treat them as oak. Bring them to a rich brown color with acid stain and finish with wax. As no two pieces of wood take stain in exactly the same way, try out your stain in an inconspicuous place before using it on the main floor. Often two coats of diluted stain produce better results than one coat as it comes from the can. A thin coat of floor lacquer under the wax makes it possible to build up a good wearing surface with fewer coats of wax than would be necessary if wax alone were used.

QUESTION 213: The contours of our property are such that we are able to use the top of our double garage as a terrace. The floor covering is of heavy canvas, which

has had two coats of a good green paint, but this has faded to a dirty olive gray and shows grease marks badly. It is probable that the paint was not as good as I thought. What do you recommend?

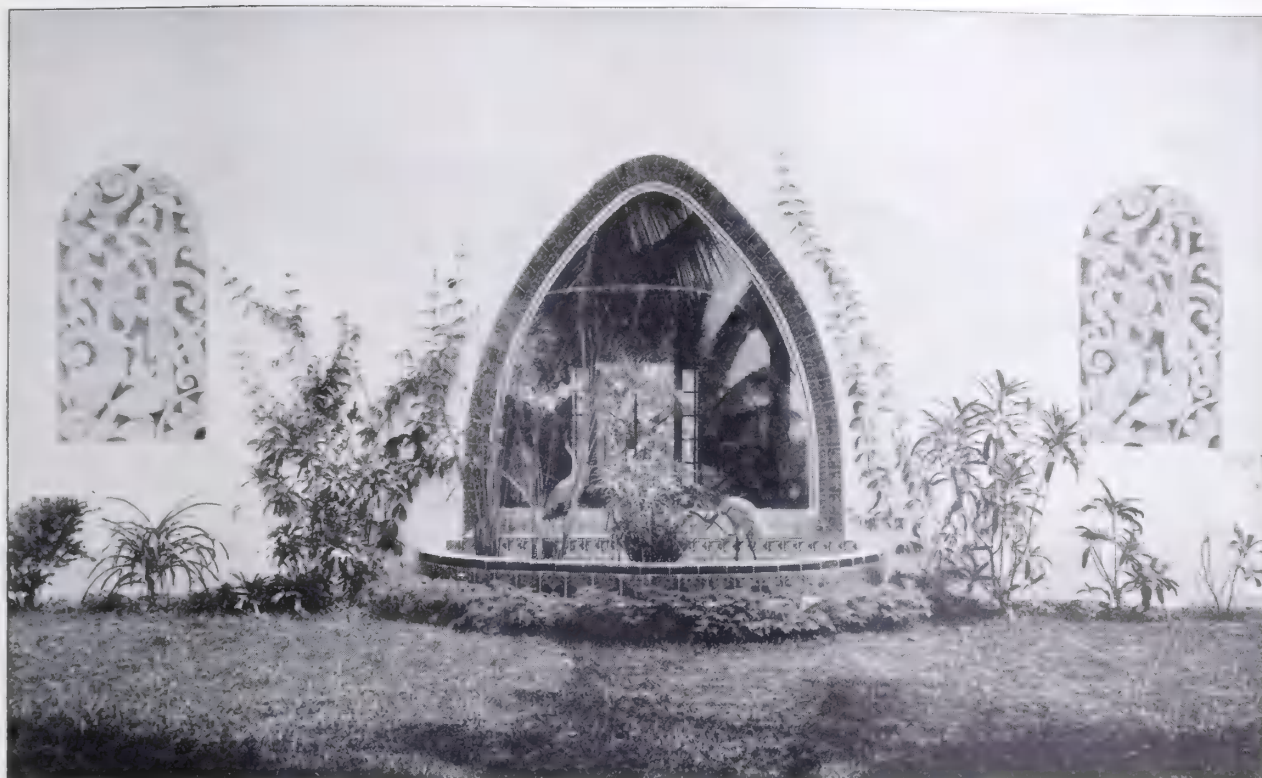
ANSWER: Unless you used treated canvas your difficulty probably lies in the fact that the canvas has not had enough coats of paint applied. For untreated canvas two coats are hardly enough to fill up the pores of the fabric and make a proper wearing surface. The grease spots show, no doubt, because the canvas, not having enough paint on the surface, has absorbed them. As for the fading of the green paint, this is very apt to happen, as green is a difficult color to use from this point of view. In repainting, use a prepared paint and one guaranteed by the manufacturers to fade as little as possible.

QUESTION 214: Black screen paint applied over a glossy finish floor paint is now flaking off. Local painters tell us there is no black floor paint and that any other kind is sure to flake off, yet we must have a black floor. What can we do?

ANSWER: Your painters are mistaken. One black floor paint that I know of is Berrycraft Lionoil Floor Enamel. No paint will adhere if applied over a glossy surface unless the gloss is first removed either by sandpapering or by washing over with sal soda and water. If by "screen paint" you mean a lead and oil paint, this alone is not satisfactory for use on floors. It may, however, be used for color and covered with one or two coats of colorless varnish to give a wearing surface. Have the final coat of varnish flatted or have the shine rubbed off with pumice and oil.

QUESTION 215: In remodeling our living room the contractor suggests using painted plaster board for the ceiling with moldings to cover the joints. Will this be satisfactory?

ANSWER: Plaster board is a term usually applied to wall board of very little thickness. This, if used in large pieces, will have a tendency to (Continued on page 71)



An Unusual Picture Window Glazed with L-O-F Polished Plate Glass. Note the Glass Doors Across the Room

Residence of
MR. and MRS. PAUL H. OCHILTREE
2655 Pine Tree Drive
Miami Beach, Florida

GLASS . . . The brilliantly beautiful building material that is the
 ynote of modern design. Now generously used as a decorative medium for expressing the
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 rposes. You see it in bigger, more numerous windows . . . in a greater profusion of mirrors
 . in screens, panels, table tops and almost numberless other instances of its modern
 aptation. Ask your architect or decorator. Libbey-Owens-Ford Glass Company, Toledo, Ohio.

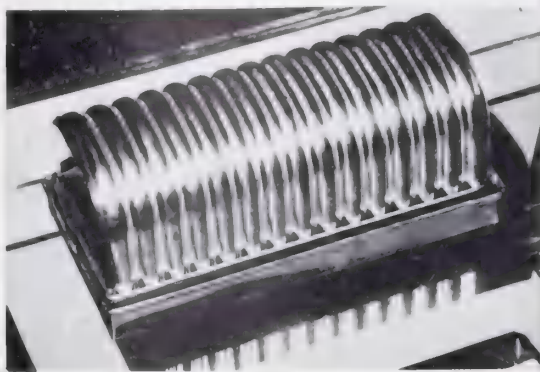
LIBBEY · OWENS · FORD
QUALITY GLASS



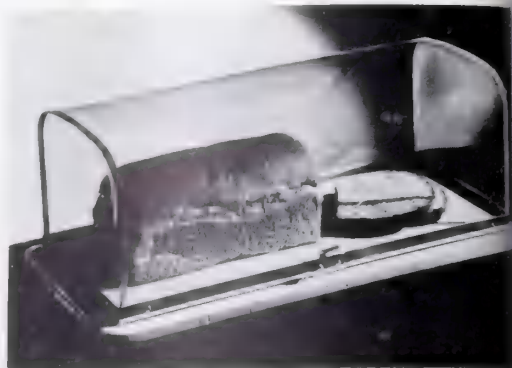
FOR KITCHEN, CAMP AND GARDEN

Write to House Beautiful Shopping Service, 572 Madison Avenue, New York, for the names and addresses of shops selling these articles. The prices are subject to change. Usually there is a charge for mailing

Junior can't complain that sister got the biggest piece when the slices are marked off evenly by this heavy tin mold. It measures 7"x3½" and is 3" high. Use it for ice cream, puddings, jello and the like \$1.79



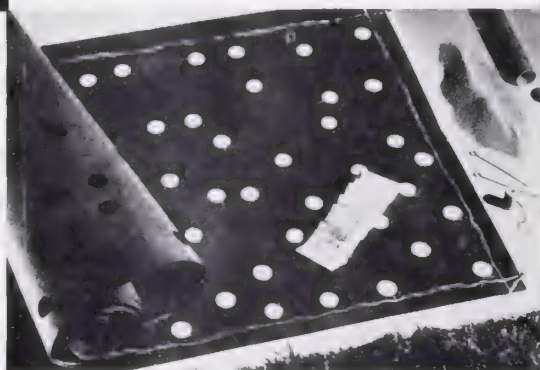
Half a loaf is better than none and you can see if you're down to the last half loaf with this cellophane bread box in picnic loaf size. Top turns back, bottom makes slicing board. With metal, red or green trim ... \$3.98



Planned gardens, in packages, have mulch paper pattern, wire, staples, plant food and seeds. Garden 1, 10'x18", 8 kinds of seeds, \$.94. Garden 2, 10'x24", 12 kinds of seeds, \$1.39. Garden 3, 10'x36", 17 kinds ... \$1.88



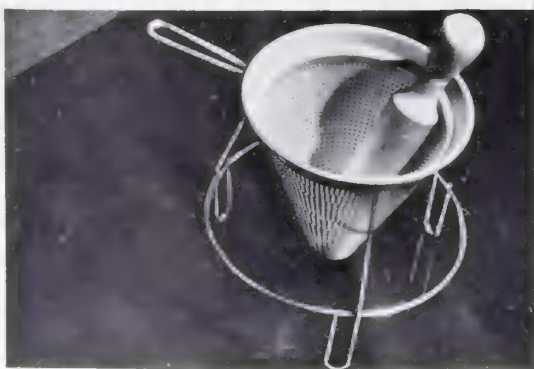
New and nice for outdoor serving are these tumblers of dark, smooth-finish wood, priced at \$.47 each. The coasters are of lighter color wood trimmed with dark band to match the tumblers. Coasters, each ... \$.46



Happy is the cook who has plenty of mixing bowls. These are smooth, dull finish aluminum. Bowl holding about 3 qts., including slatted wood spoon, is \$.75. Bowl holding about 6 qts., with spoon, \$1



The wooden flower pot holder fastens on either inside or outside window sill by means of two triangular brackets. Is 28¾"x9¼"; holds one 7" and two 5" pots. Price, unpainted, with brackets \$.69



Count among the kitchen necessities a fruit and vegetable press. This one is dull finish aluminum, with sturdy handle and frame to withstand the onslaughts of the wooden masher. Press and masher \$1.25



No burnt fingers will mar your picnic fun if you take along a long-handled sheet iron pan to cook hamburgers and frankfurters. Priced at \$.15. And don't overlook the combination bean stringer and slicer, \$.92



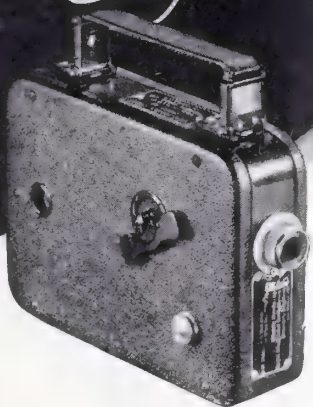
PHOTOGRAPHS BY ROSE

"I don't see how
they turn out a movie
camera for that price."

"Well, Eastman does—and
it's a great little job!"

Ciné-Kodak Eight

Makes movies
for 10¢ a shot**



ever thought
ould make
ovies."

"Why not? It's as
easy as making
snapshots."



"Here's my first
reel of movies—
how much does it
cost to get it
developed?"

"No charge at all—the
finishing is included in
the price of the film."

MAKING movies is such sport . . .
and now it's so easy for every one.

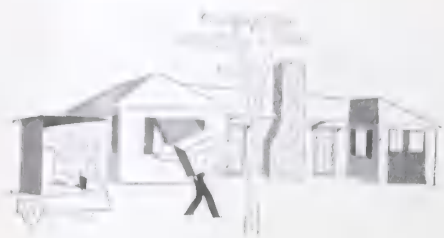
Ciné-Kodak Eight is a full-fledged
movie camera . . . It makes bright,
clear movies right from the first—
and does it at the touch of a button
—yet costs but \$34.50.

Go to your nearest Ciné-Kodak
dealer. See this wonderful camera . . .
see the movies it makes. Eastman
Kodak Co., Rochester, N. Y.

* **IN THE MOVIE STUDIOS** of Hollywood, a shot
is one continuous scene of a picture story. The
Eight makes 20 to 30 such scenes—each as long as
those in the average news reel—on a roll of film costing
\$2.25, finished, ready to show.

If it isn't an Eastman, it isn't a Kodak





TRADE FACTS FOR HOME BUILDERS

Sectional Houses

HODGSON HOUSES AND OUTDOOR EQUIPMENT. All-year-round houses as well as summer places are made in finished sections with carpentry and painting completed at the factory. The illustrated booklet also shows greenhouses, kennels, fences, bird houses, and children's play houses and equipment. E. F. HODGSON CO., BOSTON.

WHY? This brochure points out that portable and sectional cottages need not be of flimsy, one-season construction. The Pope & Cottle "10 point" construction features are fully explained. POPE & COTTLE CO., NEW YORK.

Venetian Blinds and Shades

VENETIAN BLINDS FOR ALL WINDOWS. Venetian blinds have the twin virtues of controlling light and ventilation. Their advantages for homes, schools, hospitals, offices and public buildings are discussed in a booklet that shows many buildings equipped with Burlington blinds. Tints and stains are illustrated in color, and construction is described. BURLINGTON VENETIAN BLIND CO., BURLINGTON, VT.

VICTORIA VENETIAN BLINDS. The illustrated brochure shows some of the decorative window treatments possible with these blinds, and points out how they protect delicate draperies from the sun. Blinds may be made to order in any size and any color combinations. BOSTWICK-GOODSELL CO., NORWALK, OHIO.

PELLA VENETIAN BLINDS. Mechanics are concealed and decorative effect stressed in these blinds. Color combinations may be had in pastel tints or striking contrasts, styled for homes and offices. ROLSCREEN CO., PELLA, IOWA.

AEROLUX PORCH SHADES provide ventilation but keep out wind, glare and heat and insure privacy. DeLuxe shades for sunrooms not only give protection but offer many decorative possibilities. An advisory service is available without charge. AEROSHADE CO., WAUKESHA, WIS.

VUDOR PORCH SHADES are made of thin, smooth wood slats stained in rich colors and woven together with a strong warp of harmonizing color. A specially designed ventilator is woven in the top of each shade to permit free circulation of air when the shades are down. HOUGH SHADE CORP., JANESVILLE, WIS.

DIFFUSELITE BLINDS AND AWNINGS. Descriptions and prices are given for both inside and outside Venetian blinds. There are detailed drawings and photographs of many recent installations. These are the original traverse roller blinds. J. G. WILSON CORP., NEW YORK.

Air-Conditioning

ROMANCE OF AIR. A booklet that talks in an interesting way about air filtration, circulation, cooling

and dehumidifying, humidifying and heating, in language the layman can understand. Advice is offered on specific air-conditioning problems for homes, stores and offices. AMERICAN RADIATOR & STANDARD SANITARY CORP., NEW YORK.

ENJOY THE COOL COMFORT OF CONDITIONED AIR IN YOUR HOME. Unit air conditioners, in rich wood finishes or with modernistic décor, are described and illustrated in a brochure that talks about their operation and explains the comfort they bring into the home, no matter what the outdoor temperature may be. WESTINGHOUSE ELECTRIC & MANUFACTURING CO., NEW YORK.

THE MOST IMPORTANT THING IN LIFE illustrates graphically how important fresh, conditioned air is in summer and winter. It shows how the skin becomes dry and the hair brittle, how even furniture and draperies are affected by too-dry air, and explains the G-E system. A booklet describing the complete line of electric cooling and ventilating fans is also offered. GENERAL ELECTRIC CO., INC., NEW YORK.

AIR-CONDITIONING SYSTEM FOR RESIDENCES. The Crane Air-Conditioning system is a compact unit, in three parts: filtering and circulating section, base and humidifying section, heating and cooling section. It may be started with any section, the other units being added as desired. Operation is automatic. CRANE CO., CHICAGO.

FOR THOSE WHO LIKE FRESH AIR. Cooled and dehumidified air in summer, evenly warmed and humidified air in winter are gained by these automatic prepared air systems. Partial installations can be made and additional equipment added later. BRYANT HEATER CO., CLEVELAND.

AMERICA WAKES UP. Starting with a heating installation it is possible to develop a modern year-round heating and air-conditioning system by the Holland method. Or Holland air-conditioning can often be adapted to heating plants already installed. The booklet explains its advantages. HOLLAND FURNACE CO., HOLLAND, MICH.

Bathroom Fixtures

MODERN BATHROOMS FOR OLD. A useful illustrated booklet, well stocked with ideas for modernizing and dressing up bathrooms. Church Sani-Seats, bathroom stools and chairs are shown in white and color, striking the keynote for the color and the decorative treatment of walls, floor, curtains and accessories. C. F. CHURCH MANUFACTURING CO., HOLYOKE, MASS.

THE NEW ANGLE IN BATH DESIGN. The Neo-Angle bath is an innovation in bathroom fixtures. Placed at an angle of forty-five degrees in a unit that is almost square, it provides two seats for the bather, adding to the convenience of footbaths, entering and leaving the tub and bathing children. Other advantages are described in the attractive brochure. STANDARD SANITARY MFG. CO., PITTSBURGH.

Tell us what booklets reviewed on page interest you and we will have them sent promptly and without obligation. Address: House Beautiful Trade Service Bureau, 572 Madison Avenue, New York.

Flowers

WEED'S NATIONAL IRIS GARDENS. Summer plant is recommended for iris and Oriental poppies, price list catalogues a thousand leading common varieties of iris, poppies and peonies, promising long season of bloom. There is a special list extra hardy varieties for eastern and northern gardens. WEED'S NATIONAL IRIS GARDENS, BEAVER ORE.

WILLIAMSON IRIS. New introductions in iris include some tall bearded varieties, dwarf bearded for late blooming, and table iris. Other iris, peonies and daylilies are catalogued and brief directions are included for the planting and care of bearded iris. Special iris collections are also offered. L. FIELD IRIS FARM, BLUFFTON, IND.

THE CONARD-PYLE CO. Hardy chrysanthemums, cannas, phlox, delphinium and roses of all kinds are offered in an illustrated brochure. Two famous star roses, field-grown and potted, make a special offer. CONARD-PYLE CO., WEST GROVE, PA.

Steel Furniture

McKAYCRAFT STYLE NOTES is an illustrated folder that shows some of the new spring steel outdoor and indoor furniture: unique lounge chairs, gliders that don't squeak or wobble, smart smoking station coffee tables, bridge sets and other interesting pieces. McKAY CO., PITTSBURGH.

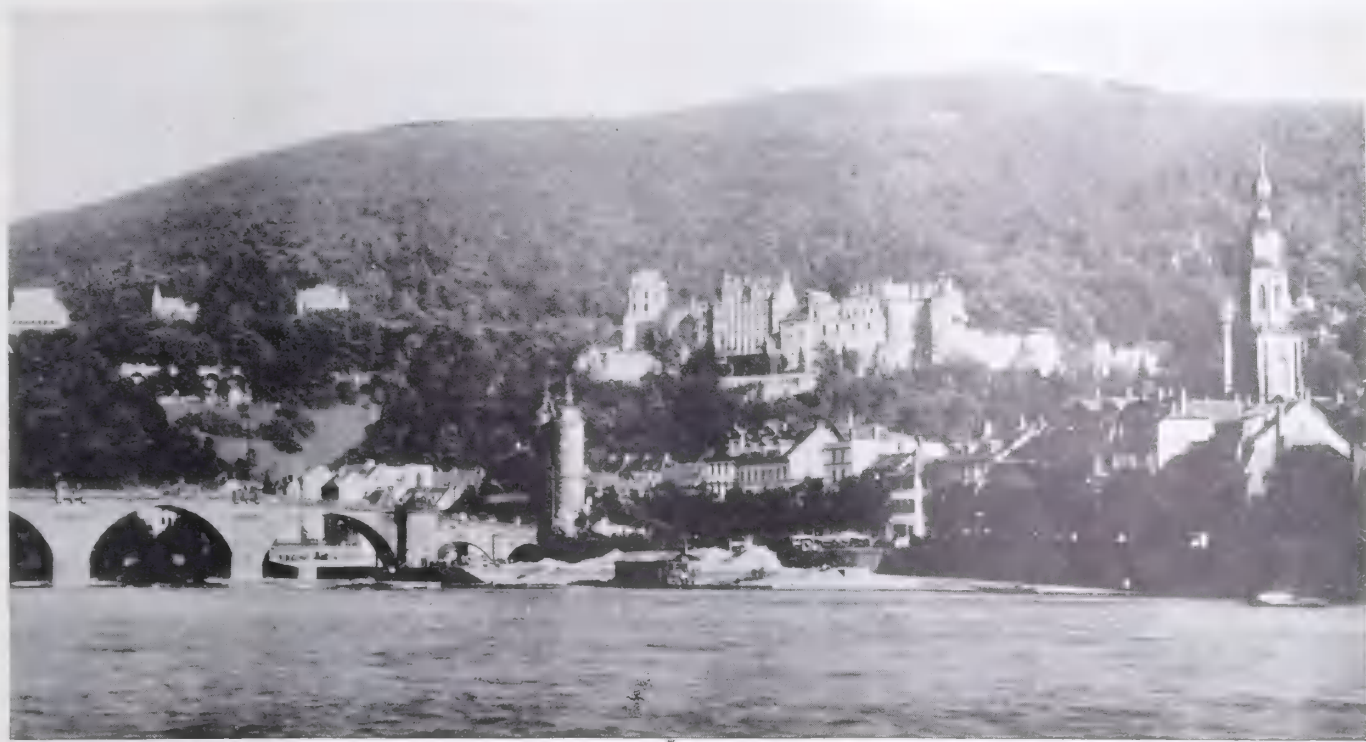
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Home Elevators

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FOR YOUR HEALTH'S SAKE. The electric St. Traveler may be installed on any straight flight stairs to save the exertion of stair climbing. This is a hand-operated individual elevator that may be used by more than one person, as in the case of invalid and attendant; also electric elevators designed to give residences a convenient elevator system similar to that of an apartment house. SEDGWICK MACHINE WORKS, NEW YORK.



Courtesy German Tourist Information Office

ROMANCE—OLD BUT EVER NEW

And Old-Heidelberg is one of the most romantic of the mediaeval German towns. The ruins of Heidelberg castle overlooking the picturesque town on the banks of the Neckar are among the most splendid in Europe and every week during the summer season Shakespeare's "Mid-Summer Night's Dream" is presented in the castle courtyard which lends itself as an ideal open air theater.

If you are crossing the Atlantic this summer the magnet will surely draw you to Oberammergau, and from there to keep in perfect tune you should continue to Munich and to Bayreuth to attend the Wagner Festivals. Then the romantic trail will lead you on to Nuremberg and the quaint old towns of Dinkelsbuhl and Rothenburg, finally to pay your respects to the town of the "Student Prince."

HOUSE BEAUTIFUL combined with HOME & FIELD

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Beautifully lighting the hall of this charming Early American interior is the Chase Williamsburg Lantern, \$18.50. In the living room: The Brookfield Ceiling Fixture, \$37.50; The Connecticut Sconce, \$12.00; The four Chase Lamps, shown from left to right: The Admiral Lamp, \$14.25, base only \$12.00; The Mt. Vernon Lamp, \$13.50; The Barnett Lamp, \$12.00; and The Flying Cloud Lamp, \$24.00, base only \$12.00.

HOUSE BEAUTIFUL welcomes the FIRST ENSEMBLE of AUTHENTICALLY DESIGNED LIGHTING FIXTURES and LAMPS

At last, the long awaited improvement in lighting has come. For fifty years we have had electricity but in all these years no one has made fixtures and lamps of *truly authentic design at reasonable prices.*

If you've ever built a home; ever remodeled or redecorated, you know what a problem lighting fixtures have been. You either paid high prices for specially designed models or were forced to buy unattractive fixtures made of ordinary materials in bad taste.

No wonder "HOUSE BEAUTIFUL" welcomes Chase Lighting—the first and most complete ensemble of authentically designed fixtures and lamps ever created—all beautifully styled by Lurelle Guild, eminent artist and designer, and

finely executed in lasting, non-rusting brass by Chase.

Whatever the style or period of your home, refixturing now becomes easy and inexpensive for Chase Lighting includes charming sconces, brackets, lanterns, chandeliers, table and floor lamps of correct design and exquisite taste for every important period of decoration.

There are sturdy iron finished fixtures for brick and timber English homes. Quaint Early American and stately Federal fixtures and lamps for Colonial homes. And for Georgian, Empire, and Classic Modern homes, Chase Lighting includes every needed fixture and lamp. Priced so considerably, too! From one-third to one-half less than comparable fixtures ever cost before. Prices shown are for wired fixtures only—do not include small installation cost.

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"Well designed fixtures at reasonable cost have always been difficult to find, particularly outside the great metropolitan centers. Your program for nation-wide distribution of a wide selection of fixtures and lamps in handsome period designs from Early English to Classic Modern will go a long way toward solving this problem."

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Editor,
House Beautiful

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FIXTURES  LAMPS



A SKETCH OF CUNARD'S MAMMOTH NEW LINER WHICH WILL BE LAUNCHED IN SEPTEMBER

Compass Pointers

WHILE this department has rigidly adhered to a policy of unbelief so far as the supernatural is concerned, it is reluctantly forced at last to accept what seems to be incontrovertible evidence. The serpent of Loch Ness started unbidden doubts. The encounter between the steady-going and reliable *Mauretania* and that marine monster down in the Caribbean contributed to our further uncertainty. Our mind was frankly opened by a glimpse of those twentieth century brontosauri in the New York zoo. And the final confirmation of our wrong-headedness came with the announcement of a launching date for the Cunard Line's Number 534, an aquatic monster of such size as the world has never seen before.

Boat In Three Figures

ACTUALLY, NUMBER 534 is a boat, not a designation in a museum fossil index. So is the *Normandie*, of the French Line. But this new Gallic contribution to the race of giant liners started out with a pleasant name and has had a relatively conventional history. Thus it never really startled this department to any extent. And with the identification of 534, all our preface goes for naught. We have now just a ship, cold and inanimate, waiting to be dumped into the Atlantic. The *Normandie* is already floating on a leash, and

will soon be at large. Number 534 is still in its out-size cradle. And in addition unlike the *Normandie*, which was well launched and publicized last season, it is until this moment very much a mystery ship. When Britain forsook the gold standard, the Clyde swallowed up the failing echoes of the riveters, and for a time 534 slumbered in an envelope of protective paint. Now the Clydebank is swarming again, 534 comes on apace, and September 26, it is announced, will see Her Majesty Queen Mary saluting 534's bow smartly with a bottle of champagne.

It is doubtful if 534 will be the name chosen for the christening, but personally we wish it could be. At the moment, however, only the two final letters of the name are certain—so much Cunard tradition assures us. In the hot summer days it might be the pleasantest sort of occupation figuring out just what preamble the Cunard will choose for its famous suffix.

Believe It Or Not

HUGE NUMBER 534 weighs goodness knows how much. The steel in her alone would total up to a good 60,000,000 pounds. The craft will have three funnels, the first and tallest measuring seventy feet from the deck. Its diameter would allow the entire hull of the first Cunarder to pass through it, which, on the face

of it, would make a camel passing through needle's eye look pretty insignificant. The hull will be a fifth of a mile long, which would mean that Princeton's Bonthron would require considerably more than half a minute to scorch the deck from stem to stern. In the mid-Atlantic, 534 is expected to travel at a rate of thirty-five miles an hour, which, such a speed were proportionately allotted in inverse ratio to length, would allow a teen foot automobile to make about thirty-eight miles a minute.

The Sea's Own

WHEN THE TUMULT and the shouting had died, both the Cunard and French Lines still glory in the size and splendor of their new additions. And of course the *Bergaria*, *Majestic*, *Rex*, *Leviathan*, *Aquitania*, *Bremen* and *Europa* will continue to create monstrous ripples as before. And there is glamour as well as size in these superb boats. Nowhere else is the illusion of tremendous force under control so complete. Nowhere man's defiance of nature more gallant. And of which, despite the traditions of earthbound civilization which make each of these vessels a floating cosmopolis, is close to the spirit of the sea and those who sail upon it. I commend you to this growing race of giant liners.



NORMANDIE, THE HUGE NEW FRENCH LINE SHIP, WILL BE IN SERVICE A YEAR HENCE

The Cabañas Shown In April

Page 37 of the April issue of HOUSE BEAUTIFUL combined with HOME & FIELD carried the design and plan for a seaside playhouse and cabañas. Mr. H. T. Lindeberg, the well-known architect of New York City, was erroneously stated to have been the designer of this small project for the shore. The editors now learn that Mr. Lindeberg was not responsible for either the design or plan of the building and are, therefore, happy to take this opportunity of correcting their error.

Revolution In A Little Room

CONTINUED FROM PAGE 50

will give him the dining alcove. The walls are lined with cases. The lighting is indirect from the corners. The magnificent wings shimmer gorgeously. It can become the most fascinating room in the house.

YOU LOVE your children dearly but they are continuously under foot, by all means let them have the breakfast room. A big cupboard built against one wall holds rainy-day toys. A miniature dining room and chairs do for play and meals. When the young grow old enough to be better they will probably still use their own dining room when they are having guests or when they themselves are having visitors. Later it can become a study room, encyclopedia and reference books in the cupboard that once held toys. The blackboard, which used to be just for fun, covered with algebra and geometry problems. If there is room, a small upright piano should be added for practice. "The Jolly Farmer." The same room is often happy when used on the part of its instead of offspring. It's kind of them a little room of their own, a quiet haven when the rugs are up and the walls tremble to dance music.

A WOMAN TURNED the "disputed" room in her house into a flower room and miniature greenhouse. There happened to be an attachment for the room whose just outside its glass doors at the piping necessary for running water inside to fill and wash vases was a considerable job. The solid walls helped to hold all the flower containers, and the two glass walls are grounds for racks of plants and a beautiful broad, standing window box. A radiator pipe runs up each corner of the glass walls and these serve as shelves from which the shelves extend. The shelves are staggered to hold plants at considerable height. When a party is over, all flowers are fixed here, and the pantry to the maids and maids. When the party is under way the greenhouse is the classically appropriate spot for proposals and very nice and pleasant conversation. Another woman sets out her choicest china and uses it in such a room and uses it when entertaining for a powder and a room for her women guests.

THE REAL heroine of the whole Room Revolution gave hers to her husband who likes to make things. He sits in his workshop while he is on a ship model which he has been at for three years and they have long talks. He prefers it to the city. She prefers having him near her leisure moments. There is in the household another little room which is between the dining and the living room. Once it was an entrance hall or a room. It still is. But it is also a

powder room when there is a party. The console opens and becomes a powdercase. One of the Directoire chairs is pulled from its place by the wall and set in front of it. There is a little mirror. There is a little silver lamp on each outspread wing of the table. All of which saves a trek upstairs and is completely private when the men are having coffee and brandy in the dining room.

A PAIR OF iconoclasts bought an old house with a small downstairs room which must certainly have been originally labeled "den" and boasted a Turkish corner. Now it is for cocktails and cards, a before and after dinner room. The walls are paneled in light wood with maps set into side panels. The couple likes to travel and loves maps beside. When the room is not being used for anything else these two romantics pull up their chairs and plan delightful, improbable trips. When they are giving a party cocktails are mixed and served from an absurd bar at one end of the room. It has a rail and revolving stools in front of it. These are the only seats. A narrow deal table runs the length of one wall, holds bowls of pretzels, potato chips, shrimps. When you've picked yourself a plate of canapés you can either stay there or go back to the living room where you can sit down. Mostly people stand and the miracle of this simple manœuvre is that the hostess has dinner served practically on time because, though everyone is having a good time, there is no lure to dawdle before going in. After dinner the room's character is completely altered. Backgammon and bridge tables have moved in so you can escape noisier games in the living room.

BUT THE ULTIMATE in the transmutation of rooms is the story of the umbrella-and-rubbers closet that became a secret vault. First it was a capacious downstairs room without a window, opening off the wide entrance hall. It served as closet during the pram, bicycle and roller skates ages of the family. But it happens also to back on the library where the owner of the house has a large and valuable collection of books and manuscripts. So when the last baby carriage had served its time, he closed up the door into the hall and hung a tapestry over it so you wouldn't suspect that a door ever existed there. Then from the library side he had a door built of a section of shelves which opens like something out of Edgar Wallace by a spring concealed back of a particular book. The whole section can be pushed like a swinging door and the inner room disclosed. It is well lighted, lined with shelves and has a safe in the corner. It is symbolic of the Romance of the Revolution of the Little Room.



Residence at Fox Point, Wis. Furber Libby and Alfred Gillman, Architects, Milwaukee. Roof and walls stained and preserved with Cabot's Creosote Shingle and Wood Stains.

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This Glass Garden PAYS DIVIDENDS

DIVIDENDS in joys and satisfactions. Besides growing flowers, it really adds another room to your home. A sunny, glass-enclosed room where you can leisure away health gathering hours or have a table of bridge and refreshments amidst delightful surroundings and your flower favorites. Just the place too, for your tropical fish or birds.

What does it cost? Less than you might think. In spite of increasing prices, we

have been able to keep our glass structures well within reason. Materials for one like this, including greenhouse benches and heating, if attached to residence, cost around \$1,500. The size is 18 by 25 feet.

A duplicate of this house is on exhibition in the Gardens of the Horticultural Building at the Chicago World's Fair. We cordially invite you to visit us or send for our catalog.

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Are you popular, are you in demand, do friends ring your doorbell at all hours of the night and day? Up to 'repeal' you may have considered yourself a 'good mixer,' one of the best, but that day is past. Now you must *know*, or else lead a lonely, embittered life. Just to avoid all that and to be sure that you are 'au courant' why not send for your copy of the

TOWN & COUNTRY COCKTAIL CHART

31 smart cocktails at a glance; the needed ingredients ascertained in the twinkling of an eye (if your eyes are still in working order). Some are the oldtime favorites and others are from the modern school but you have them all before you in a neat chart 10 x 10 inches, ready to frame and hang in the bar. Simply send 10 cents and your copy will be dispatched forthrightly.

TOWN & COUNTRY

572 MADISON AVE., NEW YORK

Colonial Stage Reset For Action

CONTINUED FROM PAGE 56

SUMMERHOUSES, TOO, ARE small and playful or larger and more elaborate, like the octagonal one with arched openings (pictured on page 56) and found in duplicate in the garden at Travis House. This summerhouse is a composite one and not an actual copy of any found, but since it has both comfort and authentic detail it may be taken as a model for this kind of shelter. The dairies are particularly interesting since they admit the air by a band of open fretwork, often just under a cove cornice, that is extremely decorative as well as practical. And the separate kitchens with steep-pitched roofs, massive outside chimneys and narrow, inconspicuous little dormers to give light and air to the servants' quarters above are a constant delight.

FENCES, OF COURSE, always offer an excellent opportunity for variations on a pleasant theme and this opportunity has not been overlooked here. And so we find picket fences with rounded, pointed, double-pointed and spade-shaped pickets, plain board fences, and posts—all of many descriptions, but not too many to call undue attention to themselves. A feature that delights the fancy and that is many times repeated is the device of chain and weight fastened to a wooden post or iron bracket to keep the gate shut (page 54).

IMPORTANT AS THESE buildings are, they constitute obviously only a small part of what has been done at Williamsburg

and I do not mean by dwelling them to minimize the larger work of restored houses, least of all of the built Governor's Palace and the Capitol. The soaring lightness of the Governor's Palace, of soft red brick and slate roof, is indescribably lovely. The Capitol with its outstanding ended room where sat the House of Burgesses is a building not soon forgotten. One would like to have made obligatory by law that all legislative bodies should sit at least a year in this room in the hope that dignity and stateliness might be printed upon their proceedings. In an excellent taste and fine restraint as conspicuous in their influence are largeness of conception and rectness of detail. This is true not only of the work of the architects, Philip H. Shaw and Hepburn, but also of the landscape architect, Arthur Shurell.

IT IS IMPRESSIVE to read in the book that 352 buildings have been down, 57 restored and 61 constructed. It is more impressive still to see the new and restored buildings, for have been done with a sympathetic understanding of the old, but also in a manner tempered with a regard for the present. For these buildings are not, except in a few instances, museums; they are in actual use so are an organic part of a living world fitted into a pattern of community as it existed yesterday and as it is to some extent, be duplicated to

Clear Facts About Old Glass

CONTINUED FROM PAGE 39

DEMING JARVES INITIATED the manufacture of pressed glass in quantity at Sandwich on Cape Cod. This was a radical step. Hitherto, all American glass was blown. At Sandwich lung power was no longer essential. An iron mold and means of forcing the liquid glass into it quickly and evenly was the basic principle. This was highly successful commercially and in time other factories sprang up, particularly those of Pittsburgh, where natural gas took the place of the more expensive wood or coal as fuel to keep the pots bubbling with melted silicas.

WHOLE BOOKS COULD be written regarding the era of pressed glass. The first Sandwich product was a water glass with a heavily festooned exterior. Then came the salt dishes of 1827 ornamented with Lafayette's profile and name, in honor of his return to America as guest of the United States. Then Sandwich turned to plate making and achieved lasting reputation. Probably cup plates came first. It was still good form to drink one's tea from the saucer and a small plate was provided on which to rest the handle-less cup. One of the first bore the date 1831 with a patriotic eagle for the center decoration. The background was of the stippled, lacy quality so effective with early Sandwich.

IN THE HALF century that followed a variety of designs, some lacier than others, some geometric, some depending on loops and curves, were produced in

quantities. It would be a life work to know all the fine points of Sandwich but laciness may be considered a prime characteristic. Likewise with pressed glass there is a depth and shyness of pattern distinctly noticeable when compared with the modern product. In the latter the design is sharp and blurred. Tap early pressed glass and it resounds with a bell-like note in contrast to the dull hoarse reply of glass dating from 1870. Lead flint glass, used in the early days, while after a cheaper lime glass took its place. Hence the difference in tonal quality.

THE EARLIER SANDWICH plates were produced in clear glass. Then followed yellow, amber, a rose shade, green, blues, milk-white as well as opalescent white. The success of the cup plates led to production of larger ones, of oblong, square or octagonal. Along with them Sandwich and competing companies made a variety of other pieces for the table, including water glass goblets and whole services. The foot pieces have fine scratchlike lines caused by the joining of the molds. There may be three, four or, toward the last, two. No findings have as yet indicated that a piece with either three or four marks is more valuable. The design rather than the mold mark is the deciding factor.

IN PITCHERS AND other pieces with handles were essential, the latter were made separately in the early forms and applied hot. This shortly gave way

g of the entire piece, handles t the original pressing. This ess can be detected by the e marking the joining of the h runs vertically down the he handle inside and out.

LEWARE to candlesticks and but a step, and these articles at Sandwich not many years founding. In the very early interior of the base was orna- with the same lacy pattern of plates and they were of clear en came the column-base candlesticks decorated with alized loops or petals. These uced in various tints as well lucent glass, milk-white or in des of blue, green and amber. ese years appeared the now ight-for dolphin candlesticks, e made in various shades of t and translucent glass. The e type was earlier than the here are several guides here ing the genuine. One may in- er upward from the base into of the fish for fully an inch. old American cast glass sticks l bases flush on the bottom. d too much glass. So look for ke depression. Notice also the mmetry. Between the casting ling or during it, warping oc- his is particularly noticeable square-based dolphin sticks, anything but square.

Y YEARS it was thought that lamps produced at Sandwich namented except for the im- esign. Should you happen on mp with added decoration in of an applied gold leaf pat- pass it by. A pair that has used, now in the collection illiam P. Coopernail of Bed- rt, shows that Sandwich lamps rt were most carefully deco- gilt stripings and a little leaf ears of washing and dusting away this added decoration these lamps, but if one pair condition has survived, there thers.

COMING of the kerosene oil wich, McKee Brothers of Pitts- d kindred factories produced

a wide variety of lamps. Some, like the candlesticks and earlier lamps, were made entirely of glass. Others had a combination of brass and marble for the base and glass was used only for the oil receptacle. Here clear glass was most popular, although tinted glass or clear streaked with milk-white was also used. Then there were lamps made entirely of milk-glass even to the base. In all cases the chimneys were surrounded by glass shades, chimneylike in contour and ornamented with ground glass bands or etching of a conventionalized design.

ALONG WITH THE pressed glass factories and antedating them, there were several others that devoted themselves to bottles and flasks ranging in size from a fraction of a pint to ten gallons. These ranged in quality from the delicately blown spiral-finished to crude mold-blown affairs. The latter often commemorated events and personalities, like the "Success to the Railroads" and the Jenny Lind bottles. They were made for many years by the blown-mold process with neck and mouth fashioned after removing from the mold. These old bottles may be readily recognized by both pontil mark and irregularity of neck and mouth. Some in cooling warped to such a degree that they will hardly stand upright and seem forever affected by their alcoholic content. Later a method was evolved whereby bottles were produced mechanically without warping. This was in the eighteen seventies. With it, of course, the pontil mark disappeared.

BEYOND THE VARIED tool marks on old glass is that all-important one occurring with both blown and pressed glass—normal signs of wear. These include the dull fine scratchings on the bottom of an old piece from years of countless movings. Also faint scratches caused by particles of grit will mar the surface here and there. With pressed glass, normal wear frequently means slight chippings on the outer edges, not large enough to be considered defects but still noticeable. For any piece to come through the years without one of these signs would be most improbable. Like wrinkles on the human face, they are to be expected and when missing justify suspicion of extreme youth.

Stowaways

CONTINUED FROM PAGE 21

allowed to set into an aspic. in a jam for meat or other s, don't forget that you can Birdseye frozen foods.

D-BOILED eggs are leavened by ed with a cold curry sauce, ried vegetables, meat juice . cream added last. Toast ead with chutney go with it. gains character if you cut Norwegian salmon in thin serve them cold in the same mushrooms scattered through

VICHES, NO picnic. English wiches are the way to get the conventional ones. Use thin bread. Butter and mus- n the first. Thin ham and the next. Cucumbers sliced and butter on the next. If have still another, revert to

the mustard. Weight the whole concoction down under a board, then cut it in strips like a meat loaf.

FOR DESSERT, GET Ferndell whole black cherries in cans and pour rich cream over them. Or canned apricots in halves. These are magnificent if you toast them for a few minutes, till they're all brown, with caramel over the top. They should be served cool with their own juice over them. Another good and simple idea is to cut a hole in a melon and pour in brandy or rum or wine and let it stand for some hours.

WHEN THE ORGY is over and the last game played, packing up is simple. Your collapsibles all collapse once more and go deftly back into the rumble seat. At home, they take very little room in the hall closet, stove and all. Which is why we prophesy that almost everyone will be eating out this summer.

SNOW SHOWS WHY JONES' HOUSE IS HOT IN SUMMER!

(and costs too much to heat in winter)

Snow stayed on the Jones' House because Home Insulation kept heat in.

Snow melted on the Jones' House because the heat was "leaking" out.

Rock Wool between walls keeps heat from passing.

Empty space between walls lets heat through.

Your home can be made up to 15° cooler this summer—your fuel bills cut up to 40% next winter by means of the amazing new J-M Home Insulation. This book tells whole story.

The Story of "Rock Wool" HOME INSULATION

Mail coupon below for this book now!

WAS YOUR HOUSE COLD or expensive to heat this winter? If so, it is bound to be hot and uncomfortable this summer, also!

It's because your house *leaks*—not rain perhaps, but something just as costly, and uncomfortable—it leaks *heat*. Most houses are "sieves." Hollow walls on the sides, and empty spaces in the attic floor and roof let heat escape out on wintry days... let it come in on sultry summer days.

That's why the snow melted on Jones' house—why it will be *hot* this summer.

Johns-Manville engineers have found an amazing solution... "Rock Wool" Home Insulation! Blown through a hose into hollow walls, it wraps your house up in a "blanket" 4" thick—as impenetrable by heat as a stone wall 11 feet thick! Compare that to thin boards and plaster!

Already, it has made 30,000 homes more comfortable and economical to live in all year round.

"With the temperature 105° out-



Blown in through a hose. No muss or bother. "Seals" attic floor and walls of house against the passage of heat... that's why Rock Wool keeps your house so cool in summer, saves fuel in winter.

Johns-Manville
Rock Wool
HOME INSULATION

doors, it was 85° in our house," writes Mr. W. I. T. Titus, of Pasadena, Cal.

Dr. William C. Prouse, of Indianapolis, says: "It cut my fuel bills 35%."

"Rock Wool" is actually spun from melted rock. It is fireproof, vermin-proof, rot-proof, permanent. It can be blown in without muss or bother in a few days. You can pay on easy terms.

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Curacao, Extra Sec: a full round taste, with the sweet bitterness of orange peel.

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Imported by arrangement with the manufacturer. No other importation is permitted. A bottle of each of the above named liquors is sent free of charge to the reader.

Six New Houses

CONTINUED FROM PAGE 24

picture. This is exactly what happened in the case of the formal brick house on page 26. The clients wanted a house of classic lines and a fairly large amount of space, but the cost had to be kept down. The resulting house is pleasing in its proportions and does not depend upon expensive detail or elaborate textures for its effectiveness.

TWO OTHER HOUSES shown are interesting adaptations of the Colonial. The larger one suggests the New England farmhouse that grew by sheds and barns. The smaller one is an effort to get a house of reasonable size upon a lot only fifty feet wide. In the first case the problem of the attached garage has resulted in an interesting group with a strong horizontal roof line marking the entire length of the two buildings. In the second case the architect has gained a feeling of space by turning the house end to the street. By frankly changing the fenestration from the customary small double-paned windows he has given more light and air to the living room. Perhaps the design that is least obviously based upon a recognized style is that of the stucco week-end house. This grew from within

outward and is what it is because of certain prescribed requirements. It has no detail. And it has a roof, the architect pointed out, as flat as he dared to make it.

THE FOREWORD in the catalogue of the exhibition of the Architectural League of New York this spring characterized the architecture shown as "containing some of the old and a little of the new." The eleven houses that we have published in this and the May issue follow this description. Perhaps our selected houses show a greater proportion of the new than did those in the exhibition. But taken together they evidence this fact: that the old, although modified, continues and overlaps the new. The kind of house that is probably dropping down behind the rear horizon is the over-picturesque one: the house in which emphasis is put upon appearance at the expense often of comfort and good planning. The house that is appearing over the nearing horizon is the so-called modern one which has been visible long enough to be now clearly recognizable. We can turn our glasses in either direction and choose as we will.

Notes—Just Notes

CONTINUED FROM PAGE 28

stance is entirely due to the notebook. For when the first trees of the wood were planted, in a hitherto empty field, I went out and made a little map of the wood, and transcribed it, greatly enlarged, in the notebook. This map, by a strange fluke, was quite accurate, although I had to christen the trees with strange names in order to recognize them. There were, for example, in the first year three oak trees. One was a lovely shape, one was a scarlet variety, and one had a dead top, which had to be sawn off. These oaks I christened: The Beautiful Oak, The Bleeding Oak, The Blasted Oak.

THE FIRST AUTUMN I stood by the blasted oak and saw that the bleeding oak was lurid in the twilight. So I said to myself . . . "Over there, in that distant gap, I will have another bleeding oak . . . and there, on that little crest, yet another." And I paced out the distance, and made a trembling entry in the notebook . . . "Another bleeding oak." By the time I had done this with a number of trees, the map looked like the chart of a peculiarly profane pirate, and if it were ever published in this magazine the whole issue would instantly be withdrawn from circulation.

YES, THAT is the one and only adventure in which my notebook has helped me. There are a whole series of maps of the wood, now, and each of them tells me an enchanted story. As I bend over their faint straggling lines, the very ink seems to color and burgle, and a tiny cross is transformed into a bouquet of swaying branches, for that cross marks the spot where I put my first white Hisakura cherry. And those four dots, in the corner . . . ah! those are magic dots indeed, for they represent four buddleia alternifolia, whose

pale mauve spikes of blossom grow longer and more luxuriant every year. And that big circle, with the things like spiders crawling around it . . . that is the greatest miracle of all. For the circle represents the pond, and the spiders are all sorts of lovely things, from weeping crabs to Japanese maples, and golden willows and lovely viburnum plicatum, which lean over the water and dream about their own beauty, all day long.

THE NOTEBOOK CERTAINLY proved its value, with regard to the wood. And if you turn to the end of it you will see something which I suppose I ought not to show you. But I will, because we are both gardeners, and gardeners do not mind baring their hearts.

THE THING I ought not to show you is my ledger of expenses. It is not a very professional ledger, but it serves my purpose better than anything that could be drawn up by the cleverest chartered accountant. For it has a tremendous moral value. One entry alone suffices:

"PARIS? PARIS? If I do go over for next week-end, I shall spend . . .

Return fare	£6-0-0
Hotel Bill	£5-0-0
Various Idiocies, at least	£9-0-0

"For twenty pounds I could buy sixty silver birches, or eight thousand snowdrops, or etc., etc. What shall I do?"

THE ANSWER is to be found in the entry for the following week:

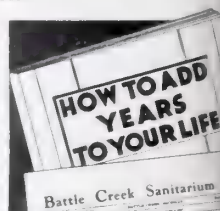
"DID NOT go away for week-end after all. Foul day. Bought old stone bird-bath on way up for fifteen pounds. It looks frightful, now I have got it here, and no bird will come within a mile of it. Wish I had gone to Paris."



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Winter Resort

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Hedges Frame The Garden

CONTINUED FROM PAGE 33

unique buttressed hedges departing completely from order of straight drifts of in these buttressed sections is tenderly cradled and the is of a series of miniature at combine to form one con-order. For strong accent, greens were planted along line of the hedge, screening ay and supplying sharp ver-balance the roof line of the nifers, hawthorn and laurel s intermingle in the planting.

FEATURE THAT lifts this gar- the ordinary is the dis- of color values, kept to lers of green and one-quarter Color in the flower beds is he blues of delphinium and is, the violets of iris Princess phlox Antonin Mercie, ver-pata, erigeron speciosus, sea and Queen Mary fall asters; ft pink of phlox Elizabeth and Daybreak, Lutz hybrid hollyhocks and pink pearl he white phlox Miss Lingard burg, Bristol Fairy gypsophila, s and Sam Banham fall asters, subsessilis gives a dash of lue, with candle lights ac- the soft yellows of the early hemerocallis and the delicate nes of testaceum lilies. From at the far end of the garden, path leads to a small heather hat carpets a broad sloping eath the conifer branches.

TECTURE OF the house, of al French Normandy farm sign, was an important factor nining the character of the So was the location. Three a fitting name for this lovely the late Miss Edith Notman. r lies on the northwest; just e roadway that runs next to erty wall is a fresh water

pond; and Eastern Point on the At- lantic is only ten minutes walk from the house. The long narrow strip of land, the crisply slated roof of the house and walls of symmetrically laid stones called for a garden of some- what formal design with particular at- tention to detail and scale. There were certain hazards to be considered, too, such as the wide sweep of the wind in winter from harbor to ocean, mak- ing it inadvisable to use deciduous trees and necessitating plantings of windbreakers to give protection to the garden.

THE HOUSE ITSELF was placed on the highest elevation and designed so that all the windows look out upon the har- bor. A long terrace extends entirely across the front and swings to the northeast side, where it is covered by a latticed pergola from which one gets the enchanting first view of the com- plete garden. Almost as vivid a picture confronts the person who enters the garden from the front entrance side, through the rose-hung arched gateway that cuts through a minor stone wall extending from the house across the terrace at the northeast. An eight-foot stone wall follows the property line where it borders the public roadway, thus giving complete privacy. A small garden on the pergola terrace is full of sweet scents, and the house wall is clothed in honeysuckle.

JUST AFTER SUNSET when the pale light drifts across the harbor from the west, every leaf and flower, each twig and branch, seem at just the right angle to catch the rays and cast mys- terious shadows. It is then that this thought from Miss Jekyll's "When the Day's Work is Done" comes happily to mind: "This early evening hour is indeed best of all: the hour of loveliest sight, of sweetest scent, of best earthly rest and fullest refreshment of body and spirit."

Please Tell Me

CONTINUED FROM PAGE 58

and should not be used for per- work. The heavier wall boards used very successfully for ceil- ided your room size is such joints can be made a part of n and not come just anywhere iling. Sometimes a false beam well as a dividing line be- o pieces of board. If thin mold- used to cover the joints, they e worked out in some sort of The boards, having beveled itted together, are sometimes cessfully, especially when the e further accented by a thin ip between them, but here joints must be worked out to tern.

QUESTION 216: My summer cottage has no cellar but is supported on granite posts with lattice between. In the fall so much cold air comes up from under- neath that no amount of heat can coun- teract it. How can we overcome this?

ANSWER: You probably need the circula- tion of air under your floors to keep the timbers from rotting. If the floor beams are accessible underneath, insu- late the floor; this is cheaper than working from above. You may also board up the lattice facing the prevail- ing winds and the side opposite, leav- ing part of other two sides open for ventilation, with shutters on remaining openings to close for severe cold.

Small House Competition

10, the judges of HOUSE L's Seventh Annual Small competition will meet to choose rs in the three classes. Besides Power and Stewart Beach, of zine itself, the following dis- d architects have consented to judges: Mr. Edmund B. Gil-

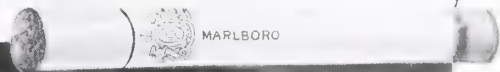
christ, Philadelphia, Mr. William Les- caze, New York, and Mr. Thomas Harlan Ellett, New York, all members of the American Institute of Architects. As soon as possible after the judg- ing the winners will be notified, and the awards will be announced in the Sep- tember issue of HOUSE BEAUTIFUL.

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JULY is the last month for visiting

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The Bride's House at 444 Madison Avenue will remain open to the public until August 1st. If you have not yet seen these seven rooms in the 1934 manner, House BEAUTIFUL urges a prompt visit to one of the most widely discussed home furnishings and decoration exhibits in the country. Don't deny yourself the opportunity of seeing at first hand this remarkably fertile source of inspiration and ideas. The exhibit is open every day except Saturdays and Sundays from 9 to 5, but please remember, August 1st is the very last day, your last chance to see The Bride's House of 1934.

HOUSE BEAUTIFUL combined with HOME & FIELD

572 MADISON AVENUE, NEW YORK CITY



MY GARDEN

Notebook

JULY: NARCISSUS—FAMILY MATTERS

REMINDERS FOR JULY

WHAT is the difference between a narcissus, a daffodil and a jonquil? A pertinent question, for the three terms have been used interchangeably for so long that the matter seems a mystery. The answer is that narcissus is the family or generic name, which includes daffodils, jonquils and all varieties of the genus. The word daffodil is usually employed when speaking of the trumpet types; the many-flowered, one-stem members of the family with rush leaves are jonquils, while the word narcissus in common parlance designates in the minds of many the white, short, cupped blooms with orange centers, pheasant's eye or poet's narcissus. The British custom is to consider narcissus and daffodil synonymous, basing their custom apparently on the scornful answer of Parkinson, who wrote in 1629 a note on the age-old query: "Many idle and ignorant gardeners doe call some of the Daffodils, Narcissus, when as all that know any Latine, know that Narcissus is the Latine name and Daffodil the English of one and the same thing." The word daffodil is derived from the Greek asphodelus, through the Old French asphodile and the Middle English affodile. The addition of the "d" as a prefix was doubtless due to casual misspelling.

Until a few years ago importation was unrestricted. Then bulb flies and eelworms were realized a menace, and partly as a measure against the pest, and partly in adherence to the principle of protection to a budding industry, the foreign supply was shut off, and there were some lean years when narcissus varieties were scanty and prices high. Readjustment has taken place, and today from the great farms of Long Island, Virginia, Puget Sound, Florida, Texas, and California come thousands of bulbs reasonable in price and high in quality.

PLANTING TIME

THE TRADITIONAL ill wind has blown at least one boon to gardeners in its current: the possibility of early planting. The usual time of getting the narcissus into the ground around October, which prevailed when supplies came from Europe at that season, was far too late for successful planting. It is not good for any bulb to be out of the ground any longer than absolutely necessary, and contrary to the general notion, if narcissus are planted in August the results will be far finer than when this task is left until fall. Growth begins at once rootward, so that by the time winter arrives the bulb is well established and ready to throw out a high quality of bloom in the spring. The growers send out their catalogues in early summer, and they should be encouraged by speedy orders, to be planted immediately upon arrival. In rearranging established bulbs, either for division or new location, the work is timely this month when they are in a dormant state. The foliage will have had a chance to ripen, so no harm is incurred by cutting it, for shearing the leaves after the flowers fade is ruinous to the health of any bulb. They should be left until they drop away by themselves, a month or more after the blooms have gone.

SOIL AND DEPTHS

FOR A SATISFACTORY garden display, more attention to detail is required than making a hole and dropping the bulb into it. There is a natural sequence of cause and effect: no narcissus will display the bloom it is capable of producing unless it has good roots, of ten inches or over, and such a root system is not possible unless there is the proper preparation of soil, deeply dug to a point below the probability of the most venturesome root. The soil of Holland, which has long been regarded as the home of superlative bulbs, is almost clear sand which is rendered fertile by applications of cow manure long before the bulbs go into that particular spot. The nearer the garden can approximate these conditions the better the results; hence a sandy loam with some safe fertilizer is the thing to work for. As animal manures are death to a bulb unless incorporated in the soil well in advance of planting, the commercial fertilizers such as bonemeal, wood ashes, peat moss or humus offer the best materials for general garden use. The planting depths differ according to the size of the bulb. The largest need six inches of soil over them, the lesser four, while in heavy ground an inch may be taken off these depths. A long period of bloom may be arranged for by putting the earliest varieties on the southern exposures, and the latest northward.

FIVE TYPES OF PLANTING

WITH THE ENGLISH precedents in mind, the naturalizing of narcissus in masses seems to be the goal of many gardeners, and where there is woodland, meadow or orchard which can be left undisturbed for the ripening process the effect gained is much to be desired. For such use buy the mixed narcissus sold in advantageous lots, for they should be put in by the thousands. Set the bulbs a foot apart, after turning back a small portion of the sod, and mixing the soil with a handful of bonemeal. In bare areas among shrubs plant clumps or shoals of the larger varieties of narcissus, choosing them to complement the bloom of the bushes. King Alfred, the giant of the trumpet class, Emperor, Golden Spur, Spring Glory, Lucifer and Will Scarlet are all strong enough in color and form to hold their own, and not be overshadowed by any undergrowths of lilacs or drooping twigs of honeysuckles. On the contrary, for the rock garden or any secluded nook of the border select the miniature types, than which none are more fascinating, and, paradoxically, permanent. The wee Minimus is only two inches high, and a sturdy mite; all the hoop-petticoated tribe, narcissus bulbocodium, are upright midgets, and W. P. Milner blooms all over the place. By pools and brooks sow drifts of the poet's narcissus, white petals with scarlet cup, and the old double fragrant type, albus plenus odoratus, which enjoys plenty of moisture. Reserve for the border itself the choicest novelties, a few of each kind in a group. Such would be Lovenest and Mrs. John Bodger, Francisca Drake and Loudspeaker, Firetail and May Blossom, new yet tried varieties.

WHEN giving the garden water instead of sprinkling, set the hose in one place, and let the water trickle for an hour or so at that spot, and then move it where.

Keep phlox foliage sprayed with Bordeaux mixture or quatsulc ten days to avoid mildew. Soak roots once a week with water to make tall stalks and good bloom.

Prune rambler roses after flowering. Cut delphinium half down and feed with bonemeal a second blossoming. Pinch out terminal buds of autumn-flowering types such as helenium, boltonia, helianthus to keep them bushy.

Top-dress iris with bonemeal, set any that are to be moved, plant new stock. They are in a dormant state now and do not require handling. Trim hedges any time in the month, the earlier the better, and any evergreens that need shaping may be so treated now.

Stake all tall growing plants using three or four canes and tie with circular bands of raffia, leaving the clump loosely bunched, firmly held against winds and rain.

Annuals which have blossomed early in the season may be made to flower again by shearing off the tops. Such are bachelor's buttons, sweet alyssum, forget-me-nots, not cut off all the foliage when pruning perennials; some leaves should remain to feed the plant.

Soot in the ground will drive away the larvae which hatch later in the pests. When the soot is mixed with water the liquid should be the color of pale coffee.

A BOOK FOR LEISURE HOURS

THE TIME of the year has come when for the moment the reading does not need to be of a disciplinary nature, and in the lazy summer days it is a pleasure to have a volume handy to take up for the scanning of merely a page or two at a time. Such a volume is "Nature Chats, A Year Out-of-Doors," by John H. Furber. Reminiscent of John Burroughs in material and charm, we ramble with the author through the seasons, acquiring much knowledge in pleasant fashion, and getting behind the scenes with innumerable forms of outdoor life.

Geraniums In The Spotlight

CONTINUED FROM PAGE 46



WAY TO KILL nt Insects le as A-B-C

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istics vary little: the wood is soft and juicy in the young plant, stems fleshy and often jointed, while some types have tuberous roots and radical leaves. The form of the foliage varies: it is oval with unbroken line, heart-shaped with serrated edges, lobed or deeply cut, and covered with fine hairs secreting a heavy fluid whose scent is apparent only when the leaf is pinched or rubbed. The more brilliant the flower the less fragrant the leaf, and vice versa, maintaining the sense of proportion which is the natural law. The pelargoniums grown for their blooms have never left the catalogues, but the others must be hunted for, taken under whatever name they are offered and sorted out to the best of one's ability, as few lists or recent writers agree. In starting a collection which I hope will grow with opportunity and time I have garnered from many sources, and the classifications and names appended are the results of comparisons of descriptions and pictures found in the old books on the subject. When it is taken into account that the most recent of these illustrated sources was published in 1896 and the most detailed in 1820 it will be seen that there were chances in the interval for many a slip. Still, the following deductions may be useful as clarifiers to those interested in the subject.

The Spice Group

PELARGONIUM ODORATISSIMUM is an old garden favorite brought from the Cape in 1724, and has always been prized for the scent of its foliage, which is three-lobed, slightly scalloped, velvet-soft, and has a silvery aspect due to the white down covering the leaves. The flowers are whitish, and the fragrance of the leaves may be likened to apple or nutmeg. *Pelargonium fragrans*, with a more pronounced odor, is a genuine species introduced in 1774, also from the Cape. It has a shrubby, many-branched stem, scaly brown bark, and heart-shaped leaves with the soft down characteristic of the group. These two were the probable progenitors of like varieties obtainable today of which I have been able to procure these:

NUTMEG—THE GROWER sells this with the note of its appearance in 1774, so he evidently links it with pelargonium fragrans. The leaves are three-lobed, cordate, slightly irregular as to edge, with a pronounced silvery down. The

odor is rather heavy and might thus tally with Sweet's remark concerning pelargonium fragrans that "some like the scent and others strongly dislike it." The flowers also agree with this author's illustrations: five white petals, the two upper ones streaked with fine lines. It would seem safe to call this variety either the fragrans or a very close hybrid of it. *Lady Mary*: Here the cordate leaves are of paler green and more deeply lobed, the down is less pronounced, and the spicy nutmeg odor much fainter. The lower petals of the flowers are blush-white, the upper ones shaded to violet crimson: they are small, as are all flowers of this type. *Schottesham Pet*: A probable hybrid, with three distinctly lobed leaves, each lobe subdivided, which might indicate that some ancestor belonged in the rose or oakleaf division. The color is a light green, the texture thin, and the scent, designated as filbert, has a spicy quality. Eleanor Rohde speaks of pelargonium Schotte as being tuberous-rooted and difficult to propagate. This one may be a descendant and easier to manage, hence the appellation "pet." Another spicy one, not yet in commerce, is *carophyllaceum*: clove-scented, with deeply cut leaves spreading more or less, crumpled, with short down. Flowers are pale lilac with purple spots, a hybrid of some lemon variety.

The Lemon Group

PELARGONIUM CRISPUM seems to be the species plant from which have come, by planned or involuntary garden crossing, so many varieties that the clan is over-numerous. It is still to be had under its own name, and Sweet's description is easily followed in comparison—curled leaves, stem shrubby at base, numerous-branched upright stalks. Leaves lemon or citron scented, even inclined to the fragrance of balm, very small and crowded, broader than long, curled at margin, toothed. The flower is five-petaled, pale violet tinged with purple, rather larger than most. This is sometimes called the "finger-lowl geranium" or Sicilian lemon. *Pelargonium limoneum*: is rated a garden hybrid, with thin, glossy, light green leaves rather sharply toothed and divided, broader than long, cordate at base, and hairy. The perfume is one of the most delicate of any of the scented leaves. It would seem impossible to trace its origin, as it was a garden inhabitant early in the eighteen hun-



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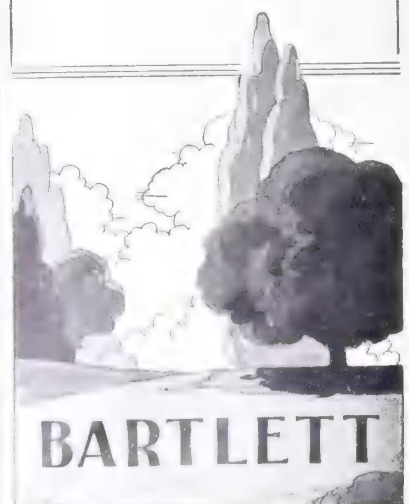
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dreds, but it belongs definitely to the lemon tribe. *Pelargonium carolinianum*. When I came across this delightful white-edged plant in a nursery it bore the tag, "stock No. 9," and no information was obtainable; consequently, any classification is only guess-work. In the collection I call it by the above name or Prince of Orange, and put it in the crispum division, as its leaves grow in the same manner, are slightly curled, and the fragrance is much like orange. The deep white band around each leaf lifts its appearance quite out of the ordinary, so I take Miss Rohde again as authority when she speaks of "such aristocrats as the variegated Prince of Orange, which is so difficult to grow" since it is all of that! Of course, it may be only a variegated crispum with no special name. At any rate, the color and form are charming.

OTHERS OF THE lemon class not yet run to earth are *P. dilatilobum*: kidney-shaped leaves, three-lobed, blunt-toothed edge, pale blue flower, purple patched; *P. scarborvia*, Countess of Scarborough, so called because the Countess raised it from seed; *P. cosmianum*, very hairy, small-leaved type distinguished by a shapely, elegant growth, with a strong aromatic scent like a mixture of spice and citron. *Pelargonium melissimum*, balm scented, is indicated as a crispum hybrid with graveolens as a probable parent, but because the fragrance of the leaves when rubbed is an exact counterpart of melissa officinalis, which is distinctly lemon, I put it in this group. The foliage is large-lobed, furrowed on the upper side, with wavy and pleated margins: covered with fine hairs and of heavy texture. The flowers are five-petaled; the lower ones white, the upper two stained with red.

The Rose Group

HERE WE ENTER debatable ground, for with the usual result of giving wrong names to familiar things for many years, the term rose geranium has become all-embracing and it is difficult to sort existing varieties. *Pelargonium capitatum* means growing with heads of large flowers. This type has shrubby, branching stems with heart-shaped leaves divided into three to five lobes. It compares with the type called, in some lists, pelargonium attar of roses, as it is largely used in the manufacture of commercial perfumes, and is probably one of the progenitors of the other types with rose fragrance. The flowers are rosy purple. *Pelargonium Radula* or a near hybrid may be the familiar ger-

anium which has never entirely vanished from our windows and gardens. The foliage is fernlike, more deeply cut than capitatum, and of delicious fragrance. There is conflicting evidence on this. For Bailey calls the rose geranium graveolens, and Step and Watson give a picture of graveolens resembling the rose geranium in all details, but call it the oak-leaved pelargonium. Other writers speak of graveolens as nutmeg-scented, lemon-perfumed, and so on. In other words, the doctors disagree, as usual. However, as the word means heavily-scented, it would seem to be a rose group possibility. In this same division I place another old-time favorite, the so-called skeleton geranium, *Dr. Livingston*, although that particular name is used by no authority. It belongs without doubt to the species *P. denticulatum*, tooth-leaved, brought from Africa in 1789; or it might have as parents *P. filicifolium odoratum* or *P. fernoefolium*, both fern-leaved types.

The Peppermint Group

ONLY TWO PLANTS so far have been found in this division, but there may be others, although the records are silent on the matter. *Pelargonium tomentosum*, or pennyroyal storksbill, has thick succulent stems and branches in all directions. The leaves are five-lobed, thickly plushy, and tomentose, having silver down on either side; flowers are five-petaled, white with red markings. This came from the Cape in 1790 and has been a greenhouse inhabitant ever since. It is ungainly in growth, but the leaves, especially the baby ones, are irresistible in their velvet softness and minty fragrance. *Pelargonium Lady Plymouth* is a variegated form smelling strongly of peppermint, with an irregular white edge, downy surface, and leaf shaped much like the rose type, lobed and divided. There is also a scent of rose mixed with mint which might indicate a mingling of the families.

TWO OTHERS ARE *P. aceroides*, with maplelike leaves, five to seven-lobed, strongly veined, slightly toothed edge, with dark centers appearing on some of the foliage. The five-petaled flowers are bluish and deeper pink, with purple striping. The fragrance is delicate and characteristic of the spice class. This is sometimes sold under the name of oak-leaved pelargonium, but there is not the slightest resemblance to such a form. On the other hand the variety *Fair Ellen* or *Helen* is an exact duplicate of the oakleaf shape, deeply cut, very fuzzy, regular dark center and a rather strong, oily perfume.



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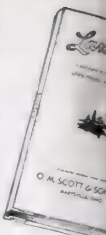
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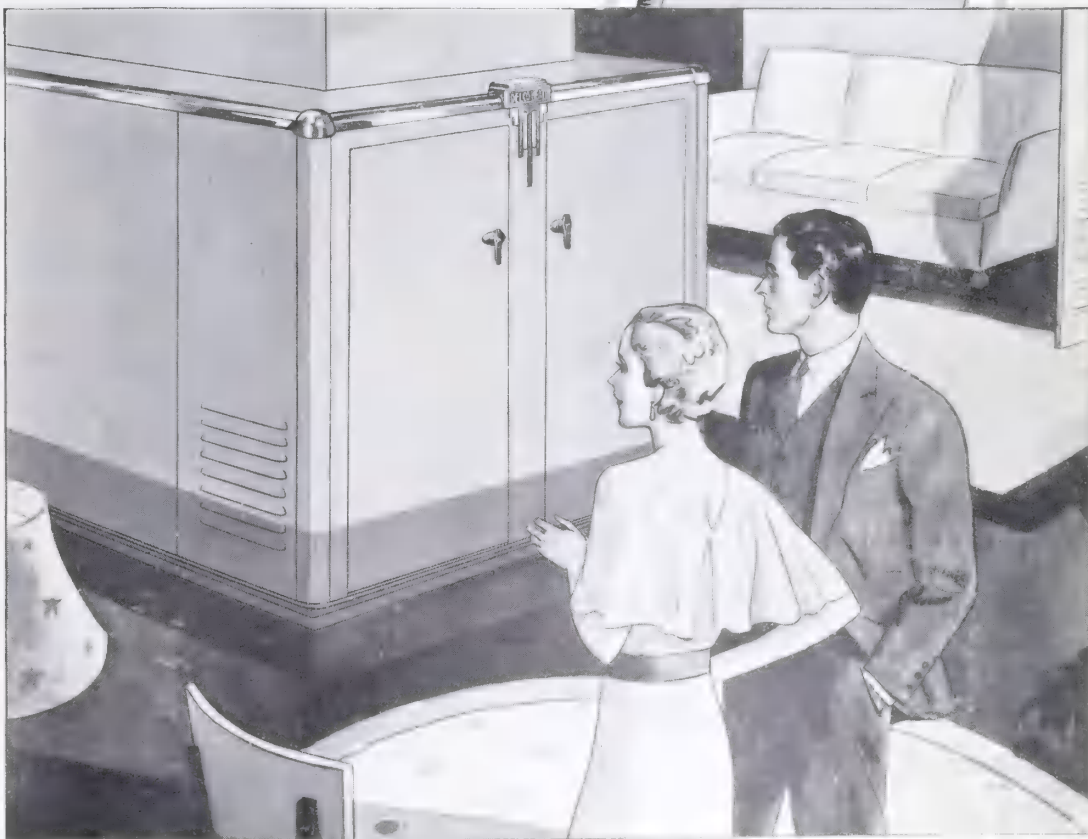
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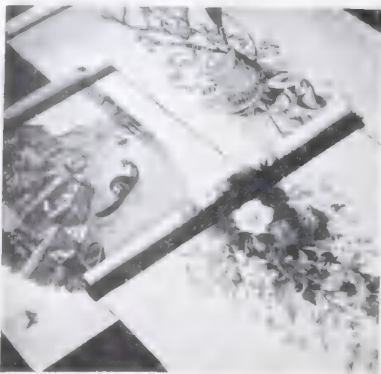
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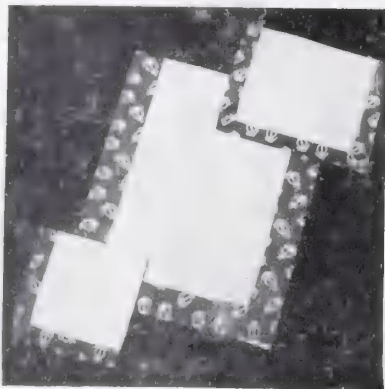


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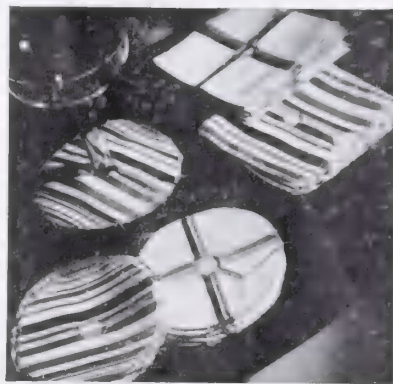
1 Did you notice the panels in Mrs. Haines' entrance hall, which HOUSE BEAUTIFUL published last month? There were wall paper panels used as murals. Another hint: buy hand-blocked Italian window shades from Mr. Charles H. Clarke and do the same thing with them. They're very long. You can make them fit in almost anywhere. Melting colors. You might even use them at your windows. They look equally well outside and in. Or make an overmantel decoration. The Venetian scene is on a blue ground, white roses on white, tan hunting panel on blue; \$5 each.



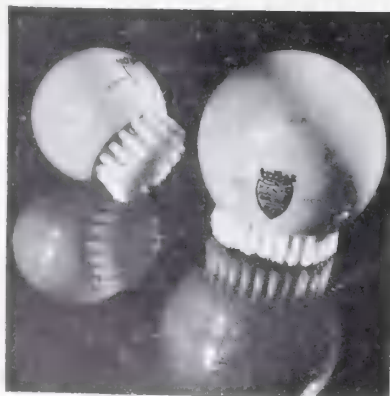
5 Trio is the name of a cock-eyed game which he up in the sedate halls of Abel and Fitch. They recommend it to mooning couples forced to take in-law along. It can, as its name be played by three, and by the. The suits are fruits and the of play follows along the pa hearts. Hearts, by the way, is g a renewed momentum. Play and you will have a rousing But with three, Trio is your ga cards are very pretty; \$1 for tw and a score card.



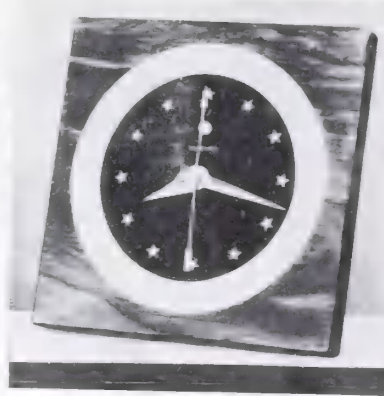
2 Theoretically, the linen you see here is addressed to yacht owners. But as ever so many yacht owners haven't even taken their boats off the shelf this summer, something else has to be thought up. Use this luncheon set with its red or blue borders alive with anchors on your porch overlooking Dark Harbor. Use it in the picnic basket when you sail in Great South Bay. Use it in the Adirondacks on days when you wonder idly why you didn't take a cottage at the shore instead. Note to slaves who labor in town all summer: use it in the city as memento of the country. The set, \$15 at McCutcheon.



6 The customers refer to cocktail step-ins. We c prove on that. They are little diapers which fit around the b cocktail glass. They preclude t menace and look very foolish round or square with flamboyant. Men adore them. Being congenit equal to dealing with a glass, a and a napkin all at once, they intensely aggrieved if they st Martinis down their fronts. \$ a set of eight. Incidentally, the apartment at Saks-Fifth Avenue which these came, is full of ideas



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7 Clocks are definitely feeling oats. They are going str and airplanish and Warren Te has just put out the "Starman comes in walnut or hand-rubbed the case lacquer finished. The has a chrome plated bezel, crystal and black metal dial with finished in silver instead of nu With the maple case there is a finished bezel and stars finished Either way it costs \$6.75 and eith it has an easel rest. But the thing principally fills the heart with g is the simple fact of modern ca modern clocks. From Altman.



4 The object at the left is (a) beach bag, (b) a beach mat, (c) a pillow. It is made of moire with a nice watery pattern. It is waterproof. It closes efficiently with a zipper and has an extra compartment. Inside is one of those gigantic and gaudy beach towels which serve as anything from a mat to a toga. The whole thing is worked out in various colors. If this leaves you cold and you take a savage pleasure in being uncomfortable at the beach, you might as well be a lady and buy it for your seaside hostess. She will dote on it, and on you, from then on. Costs \$12.50 at Elizabeth Pusey.



8 If the dream of your life train a fruit tree to grow along your garden wall, the w French and the English do, solace self while the tree is growing by ing potter's fruit up in its pla looks so nice that you can bring self, in all probability, to let the s for the fruit tree languish. Or, if rather, hang them up on your They look luxurious and last so longer than real fruit, which isn't given to hanging, anyway. The white. The stems are green. Lew Conger have them at \$5 each. them indoors when the equi storms begin and hang them ov mantel.



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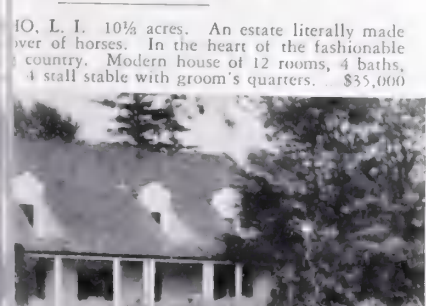
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UP GRAND CONCOURSE way and all along the Metropolitan periphery there are signs on the apartment houses: Electric Refrigeration. This is a quaint survival of the mid-twenties, when the iceman was a national figure, the ice pick standard equipment and electric refrigeration a luxury rather than a commonplace. When you strap on your ground grippers today to hunt apartments, you needn't even inquire for electric refrigeration. You know it's there. It's got to be there. It is a sort of comfort which needs no talking about.

This is just one of the things which will be uppermost in your pre-October dreams. Of course you're moving. Everyone is. Temporarily the American is a migratory creature and he is a canny bargain hunter. The bargains are rife in apartments and in houses.

The first step, unless you have the resistance of Carnera and the persistence of Baer, is to seek out a good agent. Your friends will be overflowing with names of reputable ones. Place all confidence in the man or woman you go to. Confidentially, the agent makes comparatively little on his original renting contract. It's renewals that net him real profits. For this reason he is eager to see that you find the right thing at the right price. He wants you to be so snug in your corner that two or three years from now you will sign on the dotted line again with alacrity.

He knows, far better than you can, what the right price is. He knows because he has a surveyor's view of the whole market. He knows what is available and what rents are being paid and where the greatest demand lies. He will dive in and do the haggling for you. He will see to it, while he is haggling, that you get a magnificent range, a modern pantry sink, refinished hardwood floors and the most efficient type of equipment everywhere.

When you abandoned your twelve room eyrie in 1929, you had of necessity to take a six room apartment, rents being as they were. Nothing else fitted your purse. Now the nine or ten room apartment has become something of a drug on the market and it rents for close to what an eight room apartment rents for. You might as well haul your surplus furniture out of the basement store room and give up feeling crowded.

The landlord expects to do more for you than he expected to in 1928. Then, you will remember, he did you a favor if he rented you an eight room Park Avenue flat for \$6200. He begged you to keep the figure dark. You understood that it was a great concession. Since 1931 it's been a buyer's market. For half \$6200, for less than half, you can demand and get all sorts of attention.

Fitted closets are an instance in point. Once upon a time you had to fly off and get a carpenter and a closet expert to make a closet useful. Now you will often find yourself offered shoe racks, hat racks and shirt drawers. Every closet has its own electric light fixture. There is a mirror door in each bedroom. Other things to ask for, which you'll generally get, are covered radia-

tors, summer screens if the neighborhood is mosquitoey, awnings, and plugs just where you need them. Window-cleaning service is supplied by some landlords. Even, and this is an exception rather than the rule, automatic ventilators on occasion.

New York is noisy. Face the fact and take steps intelligently to save frayed nerves from the din. Vent help, of course. A few houses insulated against sound. Incidental insulation helps you keep cool. A subject which we approach with caution is the one of plumbing. It is no fun to sign a three year contract and then find that the lavatory front hall makes a sound like Metro-Goldwyn-Mayer lion. Marble are caught off-side on this matter from innate modesty and shyness. It's better to be bold before than shy afterward. Your solution is a dress-rehearsal at the apartment, before you consent to read the lease. Tell the landlord that you want ten minutes of contemplation. He may think you but it's worth it.

You wouldn't believe how many and fashionably addressed apartments are badly arranged or how tricky to detect flaws in an empty apartment. Keep a wary eye out for plans that look ideal but require your mind to scuttle across the living room in to answer the bell. It's awful you're giving a party. It's even worse when you're dozing over Sunday papers in your pajamas and see to it that your living room is screened from the front door so you needn't be put on the spot by gimlet-eyed aunts or bill collectors less you want to be.

Park Avenue still exercises its nation. It's good for a thrill on letterhead when you post a letter to Budapest. It's good for a thrill in movies, which are decidedly toned down. A house like 277 where the courtyard and cars are barred from after midnight solves the problem. Park Avenue's peculiarly reverberating traffic. 277's bedrooms are on the more often than not. 277 sends ravishing Viennese food from the kitchen when you get irritable at the thought of planning meals.

Side streets in the Sixties are quieter, unless you have bridge routed your way. The river is good if you have no fog horn phobia. The real charm and it's devastatingly still, if you care about that. House, than which there is no other in the popular imagination, is cooperative now and there are eight nine room apartments offered for which need not make you faint. A well authenticated rumor. We know the actual figures but an agent could tell you in a minute. A room duplex in River House has been dreaming over our brandy. The idea of a duplex is beguiling. And are more and more of them. Can the thrill of having your morning (chromium fixtures and shower controlled by the management) on one floor scrambled eggs on another. Can the fun of going upstairs to bed.

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The Dog Show



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TAUSKEY

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Owner: Alice A. Dodsworth, Windsweep Kennels, Sharon, Conn.

THE American-bred cocker spaniels receive more patronage than any other of the sporting bench show breeds. These dogs are not only beautiful in appearance but they possess the most equable and delightful temperament, being affectionate, faithful and safe with children. The cocker spaniel is the smallest of the shooting or hunting spaniels that have remained approximately the same type for at least five hundred years, this latter fact being proved by the older works of art. The name cocker is an abbreviated form of woodcock, a long-billed and sometimes migratory bird that may be found in both hemispheres. Considered suitable for hunting woodcocks, the small spaniels were described as woodcock or 'cocker spaniels. American cockers have been bred in large numbers and arouse keen interest wherever shown.

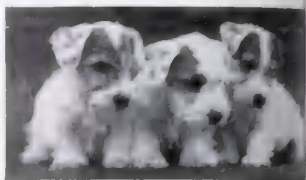
AMONG THE FOREMOST cocker spaniel enthusiasts is Miss Alice A. Dodsworth, whose Windsweep Kennels, at Sharon, Conn., are one of the sights of the spaniel world. Champion after champion has been bred there, and not the least of these is the present Champion Windsweep Ladysman. Whelped March 31, 1932, he is a son of Red Brucie and Ch. Cordova Clara. Among the triumphs of Ladysman in 1933 and 1934 have been his sterling performances at Greenwich, Conn.; Long Shore, Conn.; Storm King Kennel Club, Cornwall, N. Y.; Eastern States Exhibition, Camden County Kennel Club; Paterson-Englewood Kennel Club, and Century of Progress, Chicago. He was best in show at the American Spaniel Club's show, New York City; Newark Kennel Club, Newark, N. J.; winner at Middlesex County Kennel Club, Cambridge, Mass.

coming DOG shows AUGUST

- | | |
|---|---|
| Aug. 4—Lackawanna Kennel Club, Scranton, Pa. | Aug. 24, 25—Mission Valley Kennel Club, Overland Park, Kansas |
| Aug. 5—Eastern Massachusetts Beagle Club, Caryville, Mass. | Aug. 25—North Shore Kennel Club, Hamilton, Mass. |
| Aug. 11—Lexington Kennel Club, Lenox, Mass. | Aug. 25—Western Maryland Kennel Club, Cumberland, Md. |
| Aug. 14, 15, 16—Missouri State Fair Kennel Club, St. Louis, Mo. | Aug. 25, 26—Harbor Cities Kennel Club, Long Beach, Calif. |
| Aug. 18—Rhode Island Kennel Club, Pawtucket, R. I. | Aug. 25, 26—New Mexico Kennel Club, Santa Fe, N. Mex. |
| Aug. 18, 19—Golden Gate Kennel Club, San Francisco, Calif. | Aug. 26, 27—Wisconsin Kennel Club, Milwaukee, Wisc. |
| Aug. 19—Seattle Cocker Spaniel Club, Seattle, Wash. | Aug. 28, 29, 30—Capital City Kennel Club, Columbus, Ohio |
| Aug. 22, 23—Erie County Fling Dog Club, Hamburg, N. Y. | Aug. 29, 30—State Fair Kennel Club of West Axis, Milwaukee, Wisc. |

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in shade, the nose black. The small, championship before he was eighteen
erect ears are carried tightly up, months old. As a puppy he was ad-
minating in a sharp point. The hair on judged the best of his breed at the
the ears should be short and velvety to Newport, R. I., show and continued his
the touch. The ears themselves should record at the New York show last
be free from any fringe at the tops. February. At the end of May, at the
Round-pointed and broad ears are ob- Madison, N. J., and Mineola, L. I.
jectionable, as are ears too heavily cov- shows, Rastus again won as the best of
ered with hair. A distinguished High- his breed. West Highland white terriers
lander is Champion Edgerstoune Rastus, make excellent companions. Scottish
owned by Mrs. John G. Winant, wife terriers, cairn terriers, the Island of
of the Governor of New Hampshire. Skye terriers, and the West Highland
Rastus was sired by the English and white terriers are not very far-removed
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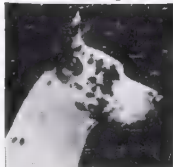
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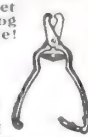
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Editor

STEWART BEACH
Associate Editor

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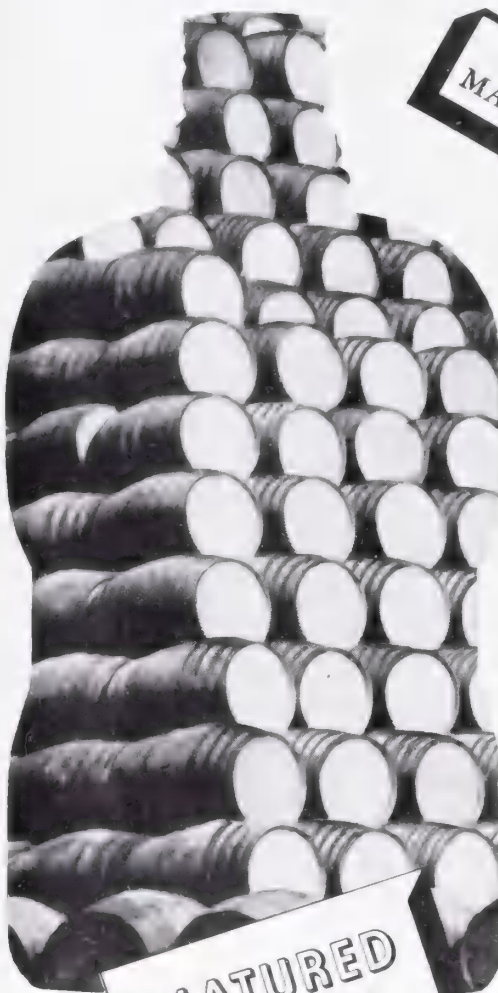
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I S T A S

VICTORIA set a standard for endurance by length of her reign. Endurance became a virtue. smiled upon. When a flower of the 1870's married, she set her wedding presents out, bought curtains, rugs, china, silver, glass and settled in to a life of domesticity and preservation of these objects. Maids lost their jobs if they broke plates. Undresses who tore linen sheets were soon out of work. When curtains showed signs of fatigue, they were replaced by other curtains as like them possible. (Though of course the quality was never *quite* as fine as when was younger, my dear.)

You did not feel like a blue dining room in 1871 and a green dining room in 1873. If you had a blue dining room, you had a blue dining room and that was that. Flightiness was frowned upon. This is a greater difference between Victorianism and Today than the difference between antimacassars and chromium ornaments. Today you own, with good fortune, a few lovely things which you hope to keep forever. But only a few. Around them you have a transitory fabric, not intrinsically valuable, but relying for its existence on charm and effect.

YOU are adjudged enterprising, not flighty, if you scrap all but the central theme from year to year. You are frank to admit boredom (as Peter Gaba did when he redecorated his apartment in three days, page 38). In 1930 your living room was a place which could be cleared rapidly and then over to dancing. In 1934 you go mad about politics and make a room for conversation. In 1936 it will be something else. Tempora mutantur et mores mutantur in illis.

Notes on the unwinding ribbon of pictures: The cavalcade begins in 1900. An incomparably ugly bedroom celebrates the supremacy of bourgeois taste. Such a room is beyond alteration or amelioration. It had to stay just as it was. We are privileged to show it by courtesy of the Memorial Art Gallery, Rochester.

Second, the conquest of the Atlantic. We discover the period room in Europe and ship it home in toto. Very beautiful it is, too. But such a room does not lend itself to variation. This and the two subsequent photographs are by Mattie Edwards Hewitt.

Third, mixing your periods. Combinations are woven together as in the room shown, where Mrs. Dodd has used both Victorian and Directoire to good effect.

Finally, modern. A style which is frankly a style, mortal, transitional. It is trenchant, strong and simple. But more, it is ready to adjust itself peacefully to whatever comes next in the procession.

*Sixty years
a-growing*



TODAY

Simple, direct, and
without affectation,
a style which does
not lean on the past



Midsummer luncheon. Serve it under an apple tree.
Menu: green salad, bien fatigué with Lewis and Cor-
ger's wooden spoon and fork. Give it a border of
eggs and tomatoes (salad by the Crillon), settle
it into a white pottery bowl with broad blue bands and
serve on matching plates, Carbone. The cruet
from Gimbel; forks and tray, Hammacher Schlen-
mer. Crystal glasses, Macy. Linen is from Léro.

TERRACE IDYLL

TAKE to your terraces for August and September. Do not feel bound to spend more than your sleeping hours inside the house, however perfectly you've appointed it. October is a nice month for staying in, when you can light your first fire and throw pine cones into the blaze. But August and September are months for moving out and staying out.

Our special definition of the word terrace does not gee with any given in a dictionary. We think of it first as a place flat enough so that tables and chairs can stand pat on it. Next as a place where there is shade, either from overhanging trees or large umbrellas which won't tip over, or from a shelter, arbor or tennis house. It also must have a breeze and a view. The view may be a far reach of meadow and mountain, or a bit of brook, or a pool, or a shady wall or rhododendrons. A terrace may be planned, by our definition, with an eye to seclusion, or else with the fields spreading away from it in all directions. It must be furnished as a house is furnished, but with furniture which does not raise panic in your breast at the sound of rain or the flash of lightning.

There are some of us to whom no amount of ballyhoo could endear iron stags on the lawn or iron stable boys with scarlet coats. An unfortunate association grew in our minds between iron and the out-of-doors. If you're to have a terrace, this fixation must be erased. Iron furniture is far and away the best. It ranges from chairs made all of twisting and improbable leaves to slim-legged, austere ones. But all of them should have this in common: a firm foundation. A solid foot stands nicely on a lawn. A straight and narrow one digs into the turf, settles deeper and deeper, crookeder and crookeder as the day wears on.

**Move out of your four walls and
spend August living in the open
where you can be cool and lazy**

Once you're convinced of iron, it is but a short step to be convinced of marble. Mr. Sandfort of Ysel and Sandfort at Roslyn, which house furnished the majority of the terraces shown here, is ardent about marble-topped tables. He finds a Neapolitan ice cream parlor and buys as many of their tables as he can. The table he scraps. The marble top he takes and mounts on a smart iron base.

But if you cannot, at any price, be sold iron or marble, get rattan. Only see that it is painted. It needs the clear definition of a coat of white to make it arresting and appropriate for out of doors.

There is a fanatic gardener who has spent eleven summers making her garden perfect. She has an assurance of color sense that would have done credit to Van Gogh. Her nerves are completely shattered if anything goes wrong in her garden. If purple pansies open where yellow pansies were planned, they are uprooted and delivered to an auto-da-fé. Yellow pansies are forced and rushed in like shock troops to replace the purple. There is a great lesson to be learned from this forceful lady's tactics. Do not spend months and years planning the flowers that grow at the terrace edge and then plunk indoor-colored furniture among them. There are very few greens dyed which can be woven into the greens of bud and leaf and branch. Of course, there *are* greens if you're careful. Beware of reds. Even red flowers are tricky. Red cushions are more so, unless you have a shameless peasant love of scarlet, purple petunias to the contrary. A clean yellow is a good bet. A clean blue is another. The safest way is to confine the color to upholstery, and let the more irrevocable coat of paint on the furniture itself be a nice chalky white.



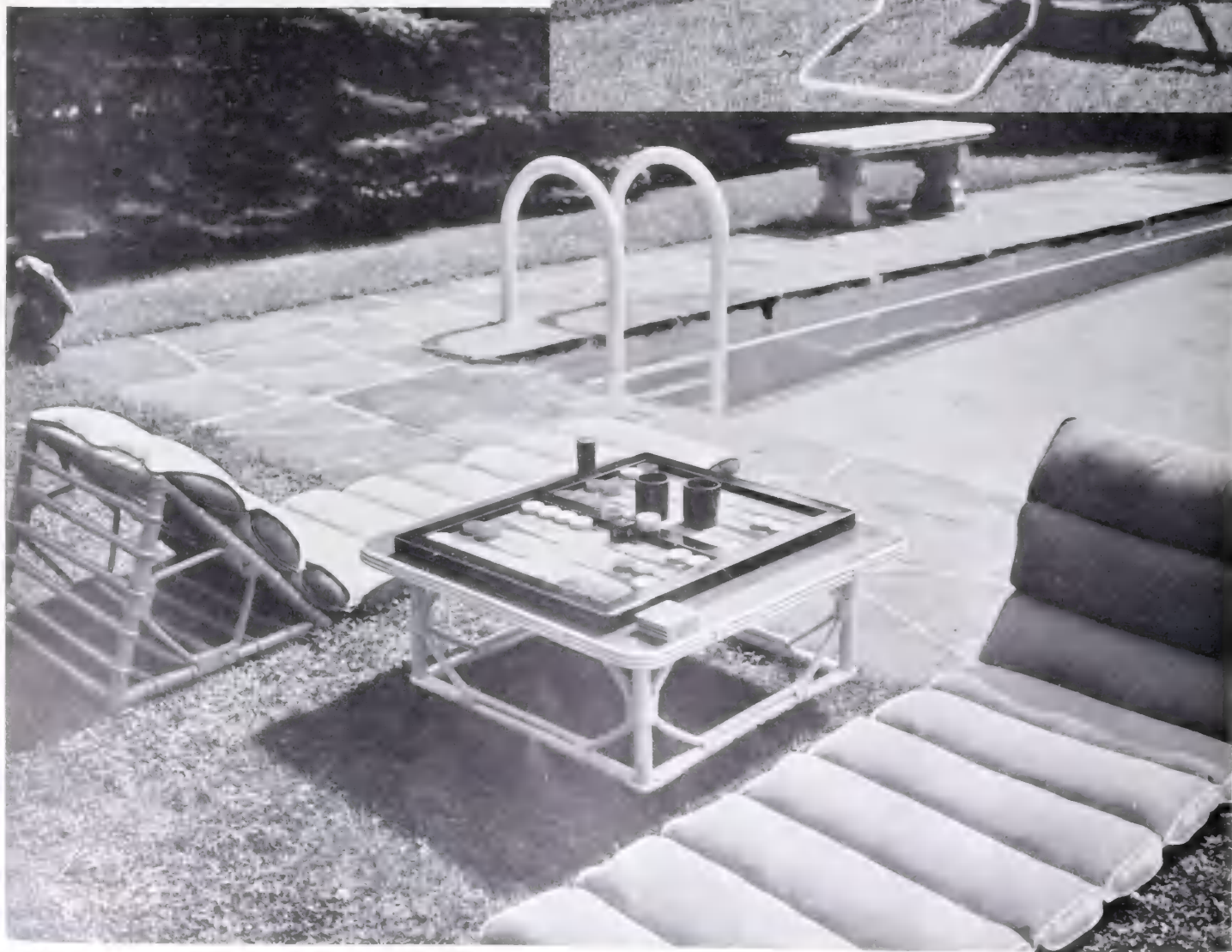
A decorator plans her own terrace. Mary Howard's hemp and iron chairs at a low table on Long Island

The umbrella rolls into place, is weighted to stand like a roly-poly. Sand color outside, water blue inside. Designed by Mrs. Robinson, Ysel and Sandfort, Roslyn, L. I.

Mrs. Robinson's blue and white caterpillar mats on white rattan rests. A white table has a blue bakelite top. There is nothing in this picture which can't stand water

Opposite page: Mrs. William C. Langley lunches at her iron and glass table. The chairs have round backs, edged with blue pads, dripping fringe. By Robert Sandfort

Mrs. Thomas L. Robinson's tennis house has a semi-circle of seats which divides into three parts. On a white Balkan rug is an iron and glass cocktail table





There is a special color which we advise only if you are an Italophile. It is the color of the walls near Stresa. It is the color of one in three of the little houses of Bellagio where they climb the hill toward the Serbelloni. It is that sun-soaked pink which attains its greatest charm when set beside blue water.

Bridge in the open is a snare and a delusion unless you have a still day and a windbreak. Even an unpretentious breeze will flip the dummy off the table and strew it across the lawn. Sun glaring on the lacquered finish of the playing cards is blinding. But if you can coerce circumstances, take along a bridge board which anchors the cards, play by play, in case the wind shifts to the east. Mrs. Robinson is for backgammon beside the swimming pool as being less perishable and just as expensive in the long run. One of the mats shown is dusty blue on top, white beneath; the other, vice versa. The umbrella in the picture above them works on a base far too heavy to let it tip unexpectedly into the pool or a well-kept lawn. You don't even try to lift it, but roll it about from place to place instead.

Even if you haven't a fabulous romantic pond like Mrs. William C. Langley's, the tête-à-tête chairs are worth while. You won't need much view if there is someone divine in the other half of the love seat. The table between has an alternative, larger top.



TETE A TETE CHAIRS BY MRS. WILLIAM C. LANGLEY'S LILY POND



WHITE IRON TASSELS, ITALIAN PINK PILLOWS, YSEL AND SANDFORT

GOING . . . GOING . GONE!

by SUZANNE GLEAVES



THE auction was called for 10:30 at the Old Chapel, two miles north of Bedford Village, N. Y. It started nearer 11:30. The circus was loading up that morning at Stamford and the town, including the auctioneer, had turned out to see it off and wish it bon voyage. But by a little after ten the fans began drifting in. There were greetings at the door. Then they went to work. Furniture was pulled out of corners and up-ended. Glass was taken from the shelves in the windows, where the sun struck through it, and fingers run under the bases, to seek out pontil marks. A truck pulled up at the door and two boys helped the truckman unload a table, a corner cabinet, several beds, some prints. These were stacked in corners. The fans dove into the heap and looked them over.

Country auctions are not rare happenings contingent on the foreclosure of a mortgage. Mr. Mitchell, who is high priest of the auctions in the Greenwich section and parts of New York, holds two or three auctions a week. During the summer the Mitchell gavel calls his audience to attention in the Old Chapel almost every other Saturday and frequent Tuesdays. Between times you will hear his voice, staccato and rapid as a machine gun, in houses along the Post Road and up and down the land, selling, selling, selling. Once he goes into action he never stops talking. This is his special technique and calls for the wind of a good cyclist and a tireless voice. He is a knowledgeable man. Many auctioneers are. He tells the absolute truth about his wares. (This cannot be said of all auctioneers.) He says "old glass" or "copy of old glass" with equal enthusiasm and equal frankness. For this reason buyers become faithful



Turn in at the auctioneer's sign, to the Old Chapel. You sit in pews while the sale goes on. Glass and lamps at the left. The quilt brought \$9.50

**Auctions are the sport of the
countryside whether you go to
buy or not . . . Usually you buy**

followers. He knows them by name, makes cross references to things they've bought at former sales and twits them gently from time to time. This delights them.

The legendary days are gone when you, lone connoisseur among a crowd of farmers, could pick up treasure beyond price for a few dollars. There followed an era when prices for anything good were too high. People became convinced that almost all auction offerings were magnificent and unappreciated and so lost their heads badly. Now prices have settled to a jog-trot. Buyers budget their auction money, spend so much a month and buy with care. Things are reasonable, generally less than what you'd pay in shops. But the percentage of errors that even the keenest are subject to equalizes the final outlay. There is a famous jade collector in London who has a special cabinet sacred to pieces of what he calls the Stung period. He is devoted to these, as well he may be. They are his most expensive pieces.

Women frequently collect glass. There is a lot of good glass offered, some blown, more pressed. The blown has become so scarce that the little souvenirs they use to blow you while you waited at Hubert's Museum bring several dollars. In their day they cost just one dime. But the art is disappearing now. It is fun to settle on one pattern and collect it, piece by piece. Or, as a politician in Bergen County does, collect one thing. He has an exhaustive collection of celery holders.

GENERAL auction advice is: look for things by native craftsmen. Buy pine and maple furniture. This was the wood of the farm. It was beautifully handled, with an eye to utility. If you are addicted to mahogany, face the fact that to be good it must be expensive. But if it's the lure of the bargain that makes you an auction lover, stick to the simpler things.

Be on the lookout for camphor wood chests. They are American history. Seventy-five years ago every sea captain came back from China with his sea kit stowed in one. While he was in China he was likely to buy Lowestoft. He gave the native a motto or a picture to put on his tea set. You will find Washington, accurately reproduced, but with almond-shaped eyes. That is how you will recognize Chinese Lowestoft at an auction.

A finger points toward pewter if you have a country house. American pewter is more desirable than the imported. You recognize it by the way your finger slips over the surface. There is more sand in the alloy of the native. Your finger will not slip readily. A few tries teach you.

Very good prints come up for sale. Currier and Ives are the classics. These are simple to identify. The workmanship has finesse and the colors are unaffected and cheerful. Imitations are invariably crude. It's got to a point now where saying you bought a print at an auction and isn't it a love will not get by. If it's not a good print, your friends

will shake their heads and mourn at the madness which possesses you. As half the fun of the auction is boasting of your acumen, this is undesirable. A final, obvious reminder is that if you go auctioning for pleasure, the pleasure will be greater and less involved if you get pieces you can pile right into your car and take along with you.

The auction in Bedford where the photographs were taken opened energetically with Mr. Mitchell brandishing a pair of brass candlesticks which he sold for \$1.75 apiece. They were followed by lovely green dishes "like Lowestoft." A good pewter teapot brought \$5. A cherry sewing table made \$12. The opening rounds were interspersed with "Let's get out of the department store basement." "Cut glass is coming back," "You'll be sorry if you don't get this." And like a refrain his insinuating "You'll be sorry!" was turned on men and women who gave up the field to a rival.

HE SOLD a high chair for \$3, a Victorian chair for \$2.75, a mahogany victrola with two books of records for a dollar. A record, music by Schubert, was played by way of evidence. The woman who got it was urged thereafter to bid on various things "to go with your victrola."

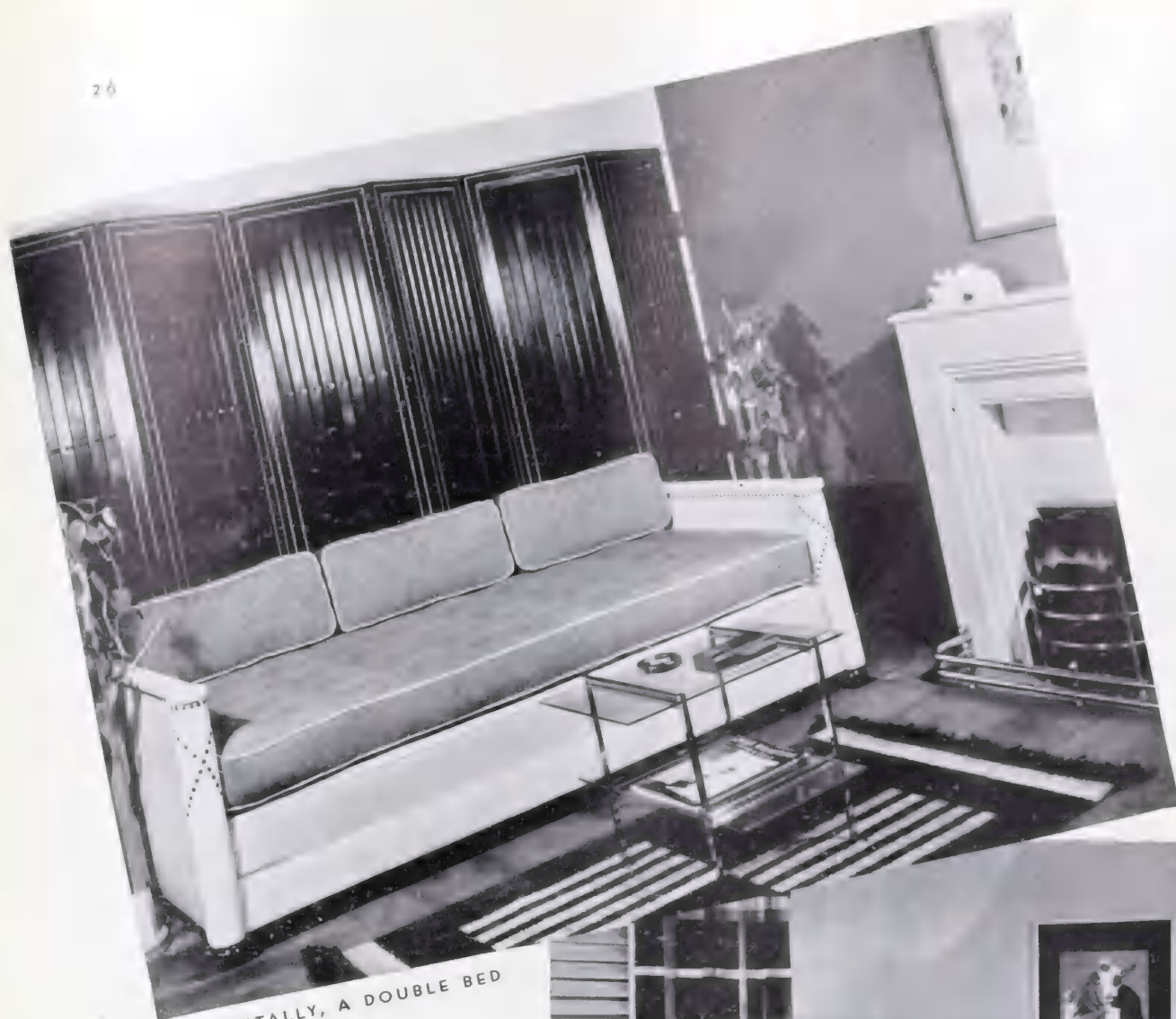
During the morning the ladies of the Presbyterian Church of Bedford on the green arrived with buckets of iced coffee and sandwiches and hot dogs and other food. People wander about a great deal at auctions. Toward noon they wandered in the direction of food. You bought your lunch and came back to your pew and sat happily bidding and eating. There was a short recess at noon. And afterward the ladies came round with home-made ice cream in Lily cups, and so the afternoon wore on. There began to be a hypnotism about Mr. Mitchell's voice. He sold kerosene lamps and a model of the Santa Maria which had been in a Broadway play set, and a gun and a Sandwich glass castor and a chair which, as he said, showed several periods. He sold a Baxter print of New York's Crystal Palace and a bundle of Victorian rose gilt valances. He sold a fifty-year-old print of the City Hall (the headache of New York, he called it) and some blue South Jersey vases. He sold a picture of Lincoln with Lincoln's and Seward's autographs for \$24. Hooked rugs, in beautiful condition, brought good prices. He sold a schoolmaster's desk and a school bell and a cow bell and a miniature four-poster.

Mr. Mitchell did not falter. His voice went on and on. He had ice cream and stopped to tell us that his father had been an auctioneer before him and that all you did was learn to use your voice right (*Continued on page 70*)

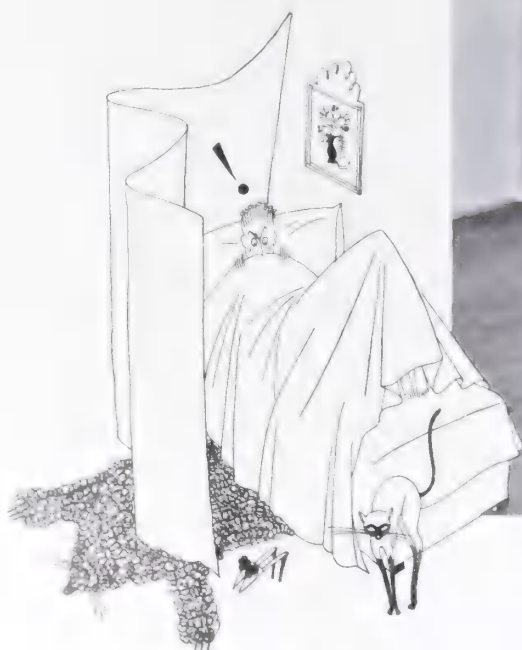
**The table coming off the truck, opposite,
found a buyer to take it home (below)**



PHOTOGRAPH BY GRAY O'REILLY



INCIDENTALLY, A DOUBLE BED



JUST A PULL AND IT'S

HAVEN FOR THE UNEXPECTED GUE



MIS-EN-SCÈNE FOR A RÉCAMIER

er out of town . . . the last
missed . . . your hostess
uts you up for the night

BY DAY A COUCH, BY NIGHT A BED

PHOTOGRAPHS BY EMELIE DANIELSON

IT'S happened to all of us. A train missed. A sudden, terrifying thunderstorm. A flat tire. You have to stay the night and your hostess knocks up a bed in the living room or the sewing room or her own dressing room. It is bitter to have to shrink, Procrustean, to a five-foot sofa. It's horrible to stagger stiffly up in the morning with three deep creases across your back where three cushions have left their mark.

Day beds undoubtedly first saw the light through a Greenwich Village studio skylight. They were very ugly, neither convincing couches nor comfortable beds. The present ilk is not related to these. Isabel M. Croce designed the four on these pages for the Superior Bedding Company of Chicago and New York. If you never used them as beds at all, they would still be smart couches. Give a pull and they are wide enough to give Max Baer a sound night's sleep. As mysterious as the metamorphosis of a Pullman.

At the upper left is one which would do a small, or for the matter of that, a large living room proud. It is white Molcather, with diagonal Moleather welting on the gray

cushions and mattress. Arms are studded with black nails. Below it, a second double-life couch could be put anywhere but would be an inspiration for a small boy's room. It is gray terry cloth, welted with flamingo terry cloth. The wood you see at the ends of the arms and in the base is lacquered black. It has two individual inner spring mattresses when it is extended to its full width. These two beds and the settings they find themselves in are from Gimbel.

The Récamier would have liked lounging on the brown moire couch above. It is feminine and French, piped and fringed with white. Put it in a dressing room or a small sitting room given to family informalities. It is a new thing to find one of these dual nature couches with a back. Defies detection and still it becomes a bed at the drop of a hat. From Altman.

For a tiny bedroom which must also be used by day, for a sewing room if your house boasts such a thing, a Victorian corner centers round a golden brown rep silk couch with furry white binding and a white fringe. It is shown above with a screen at its foot. Bloomingdale.

Feathered Friends

by POMPEO M. MARESI

CAST no scorn on the canary. Besides being a joy to the very young and a consolation to the very old, he has started many a bird fancier to fancying. Aviculture is what you begin to call it after you have passed through the canary stage, and avi-

culture, much practiced abroad, is definitely on the increase in this country. It's an entertaining hobby, and not particularly expensive until you begin collecting the rareties. There is a vast variety of birds to choose from in the pet stores; you need have no qualms about confining the poor wild creatures in cages. Being regularly fed and sheltered from the elements, the caged bird will outlive his free brother. He will at last come to a quiet end, full of years, rather than being savagely done in by bigger birds or by animals. Birds appreciate this. They often come back when they've inadvertently escaped. They like being taken care of.

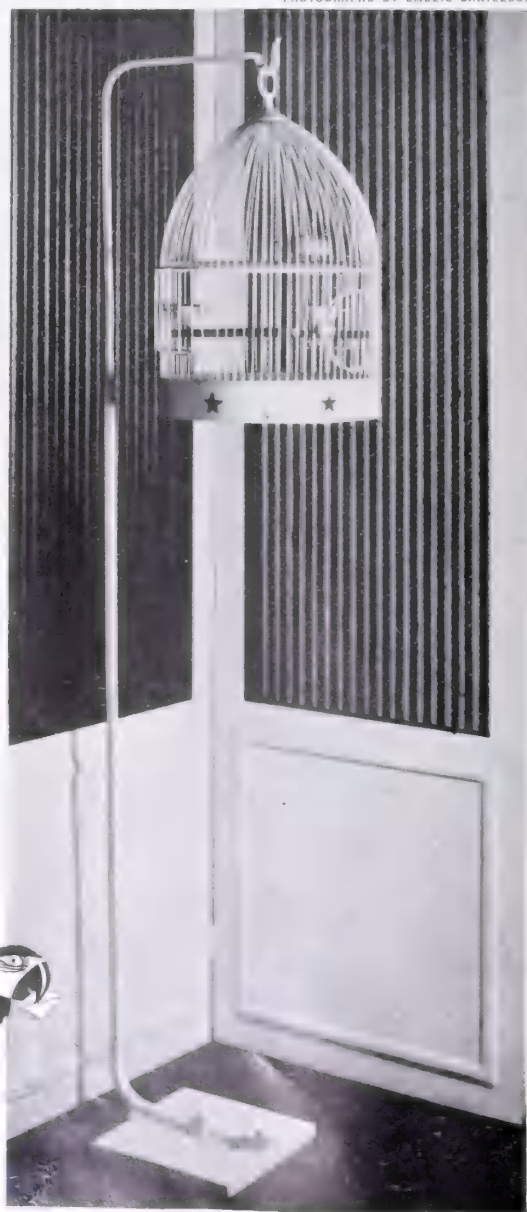
But this doesn't mean that your birds will thrive in any sort of cage and with any sort of treatment. First principles of aviculture which every beginner should learn include these: Always keep a bird in a cage big enough so it gets exercise. Don't put the perches one above the other. Food and water receptacles of glass and porcelain should be large enough to hold a day's supply of food. Everything should be kept scrupulously clean. Don't set the cage in drafts, which injure birds more than cold. Keep the cage against the wall of the room, about five feet above the ground.

START your career with a bird which is hardy and thrives on food easy to prepare. Decide first of all whether you want beauty of coloring or beauty of song; they don't usually go together. Then begin looking over the possibilities. There are three main types of cage birds, divided according to their habits of diet: the seed-eaters, the insectivorous, and the frugivorous. The seed eater has a hard bill with a sharp edge for cracking grains, and these birds are the best for the amateur to begin with. Of the lot, the European finches are the hardiest and may always be found on the market. The European Goldfinch is probably the prettiest, a little smaller than a canary, with a crimson blaze across the face, a black crown and black on the back of his head, and cheeks that are snowy white. His wings are blue-black with a band of bright golden yellow across the middle. The rest of his body is a grayish copper. His song is exuberant, and he will breed readily in a cage with a hen-canary. The young are called mules and sing happily in the cage. Their song is the continued tune that canaries have, but mixed with the varied wild note of the goldfinch. Goldfinches and mules can be bought in any bird

shop and cost comparatively little. They eat a mixture of seeds, containing thistle, canary, rape and maw seed.

The European Bullfinch, also common, is a bit larger than a canary. His head, face, wings and tail are a glossy blue-black, his back is blue ash-gray, and his cheeks, neck and breast are a bright salmon red. The hen is much duller in color and has a brown breast instead of red. The principal accomplishment of these birds is that they can be taught to whistle entire tunes. For years the Germans have been training them, and birds can be found that know two or three entire and recognizable songs. This makes them expensive, however, and a good triple-tune bird may bring as much as \$120. But this somewhat staggering price repays the wearisome process of teaching. (Continued on page 71)

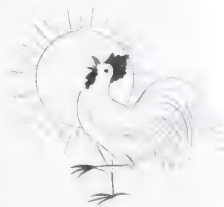
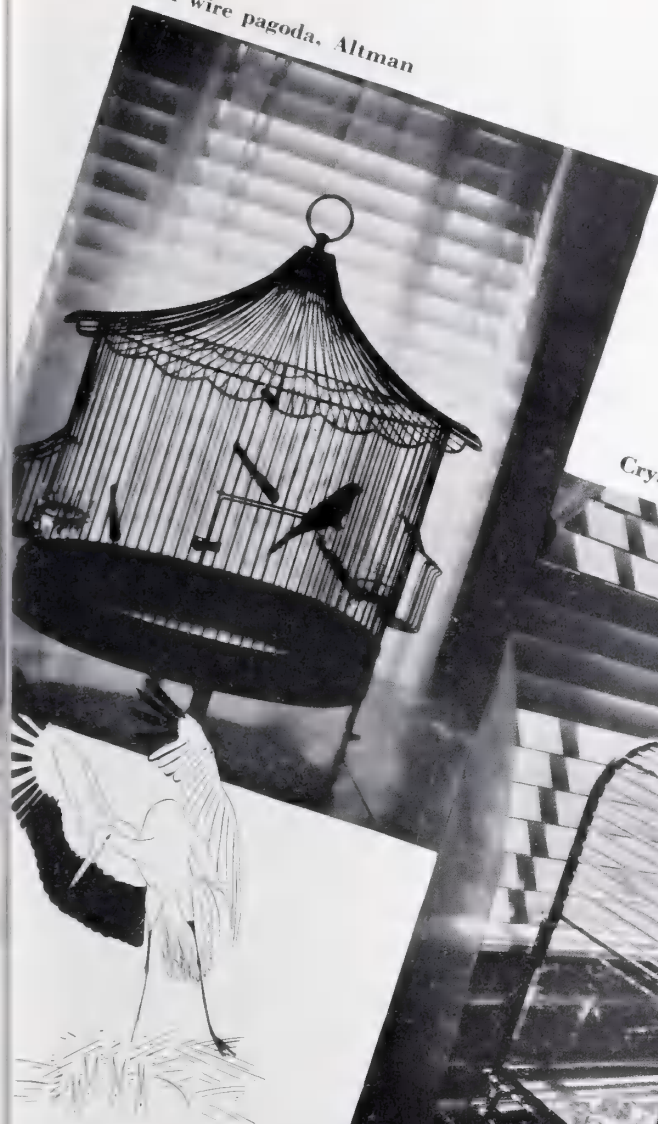
PHOTOGRAPHS BY EMELIE DANIELSON



Blue and white cage. Altman.
Saks-Fifth Avenue



Red wire pagoda. Altman



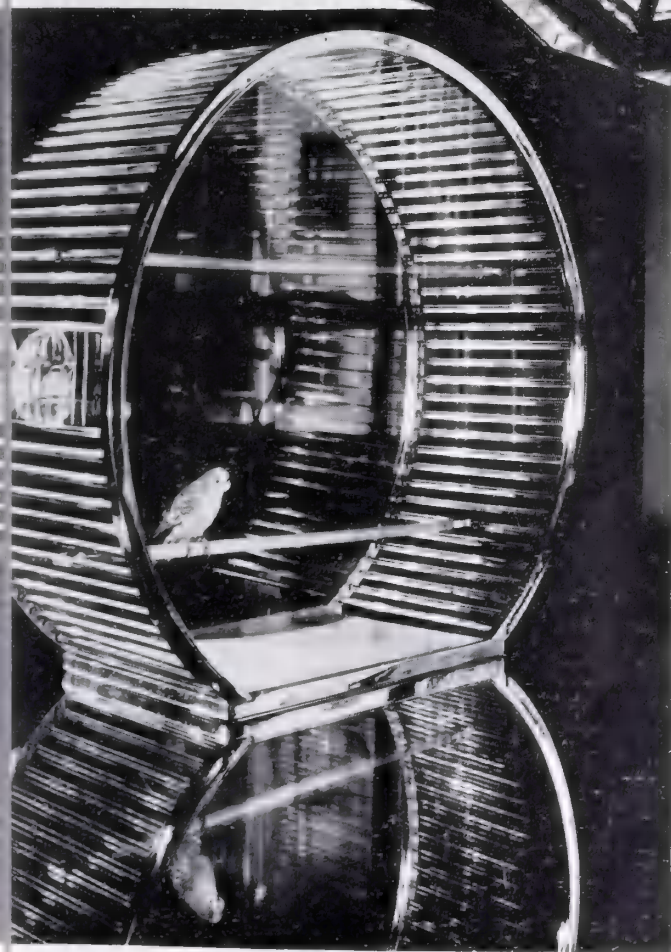
Crystal, chromium; Pitt Petri



White cage, Blanche Falls Storrs. Screen, Macy



Circus cage, Altman. Paper, Thomas Strahan



nd chromium, James Pendleton





OLD SOUTH

by BARBARA TRIGG BROWN

IN THE very name of Alexandria there is the sound of dignity and circumstance as well as an echo of old Greece. Historically the city is closely linked to Colonial America at the height of an era. It is not at all surprising, then, to find a house of such serene and classic pattern in this one-time capital of Virginia. That it was not always a home, but began as a lyceum dedicated to public enlightenment by one Benjamin Hallowell, benefactor, a century ago is not surprising either. For there is a universal air of hospitality about the public buildings of the old South, as there is an atmosphere of ceremony about the homes.

The present owners of this house, Dr. and Mrs. Hugh McGinty, both bred to the traditions of the South, have kept all the dignity of the Grecian portico, the fluted

Doric columns, the formal entrance; they have enhanced the graciousness which befits a home and given color and warmth to the superb architecture of the interior. The photographs on these pages reveal a perfection of design and ample scale which, for some reason or other, only time, on the heels of expert craftsmanship, can ever make so complete. Cornices, paneling, door trim, mantels appear in always varying forms but never varying harmony. Obviously much of this final result is attributable to restoration. But it was restoration in the truest sense rather than mere remodeling. Most of the various pieces are at least as old as the house; many of them were family heirlooms, all of them individually distinguished. The charm of such a house as this makes brash moderns look to their streamlined laurels.



The perfection of the woodwork throughout the house is nowhere better typified than in the drawing room, at left. The fireplace wall is painted in ivory; the other walls are mocha with a decorated dado

Large and formal in its proportions, the library, below, on the second floor is made hospitable by the many books, the comfortably disposed furniture and the soft green walls, which echo classic inspiration

Warming the serene architecture of the dining room, opposite, are ancestral portraits of the owner's family, an original Sheraton table and Heppelwhite sideboard and chairs. Fine Georgian green tones the walls. The trim, cornice and ceiling are ivory; the rug is green. Copper is balanced by green in the draperies



PHOTOGRAPHS BY FRANCES BENJAMIN JOHNSTON



Of all the colonies, Virginia is the one to take most kindly to pure classical architecture such as this example at Alexandria. Originally a lyceum, it is now owned by Dr. and Mrs. Hugh Holmes McGuire, who have made it rich in Southern feeling. The façade is at left



The entrance, on each side of which the owner has sculptured a favorite dog, leads to a balcony overlooking the studio. Walls are concrete blocks with white stucco finish; doors and rails, jade green



New England

Studio for a sculptress, Amy Peabody, designed by Eleanor Raymond, architect, who uses new materials in new ways

by ETHEL B. POWER

I SAW the studio first in the late afternoon of a day in May. The sun was full of golden lights which made its clean-cut, newly finished white walls seem even more intensely white. Unfolding leaf buds of the trees surrounding it made a delicate tracery of thin branches on its smooth plaster walls. And these walls, ending abruptly without cornice or visible roof, proclaimed a building very different from the neighboring farm houses.

It is designed as a studio for a sculptor. Not a playhouse nor a hobby house for one who makes sculpture an avoca-

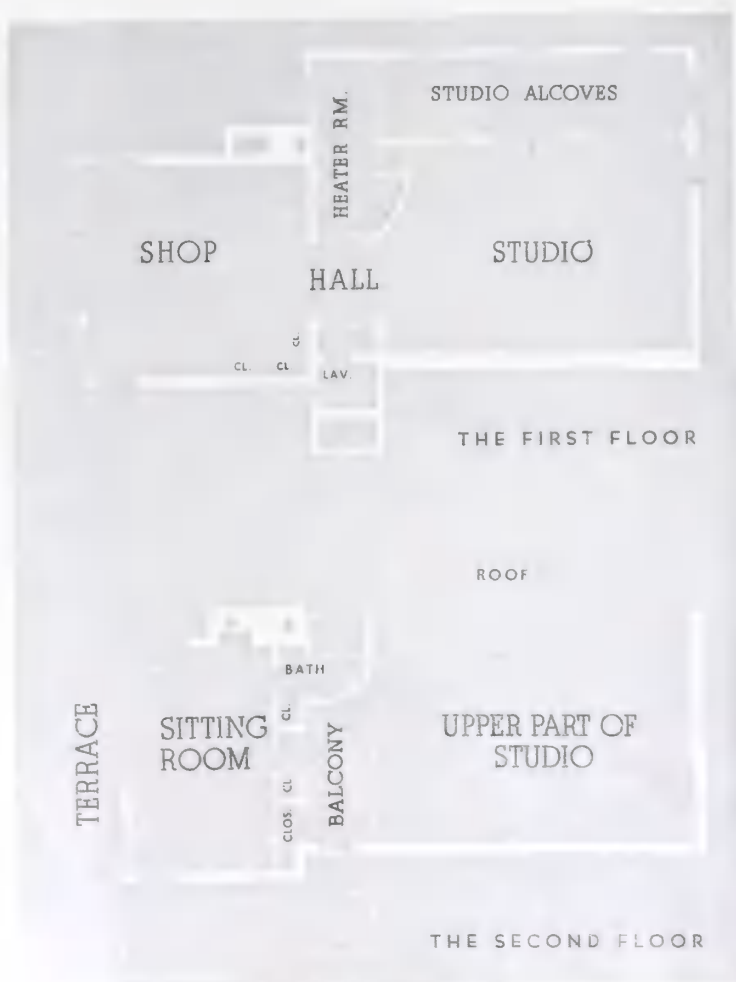
tion, but as a place for serious work. Every part of the building reflects this purpose. A study of the plan will show that its projections, set-backs, changes in roof line are no mere whim of modern design but thoroughly utilitarian expressions, combined with order and balance into a pattern.

The studio is built into a low hill amid a grove of young oaks, cedars and birch. The walls are of cinder concrete blocks, light to handle, easy to lay up. This material is inexpensive, it has insulating properties and is fireproof. In a countryside where brush fires are a menace it answers the requirement of safety, a condition that is further met by a tar and gravel roof and steel sash.

There are but three main rooms, the workshop, the studio itself and the sitting room with its bath. The workshop is entered by a large overhead door, spacious enough for trucks. It has a concrete floor and all the necessary equipment for casting, together with cupboards and closets for storing clay and models. Opening from this, also by a door made large for large figures, is the studio, two stories high. But the main and pedestrian door to the studio makes a more dramatic entrance, for it opens onto a balcony which overlooks the room and communicates with it by a curving



The stairway, with stucco parapet, curves down to a two-story studio with three one-story alcoves that can be separated by curtains for small-scale work and exhibitions. A long, sloping skylight and six large ceiling lamps provide proper light. The large walls, mainly unbroken, are greenish-gray stucco, which seems to shift its color in different lights. The ceiling is acoustical plaster; floor, bright blue linoleum. The steel beam for block and tackle to lift heavy figures, the light fixtures, long window frame and sitting room door are accented in pomegranate red. Humidified heat enters through the decorative grilles. A large door opens into the efficient workshop



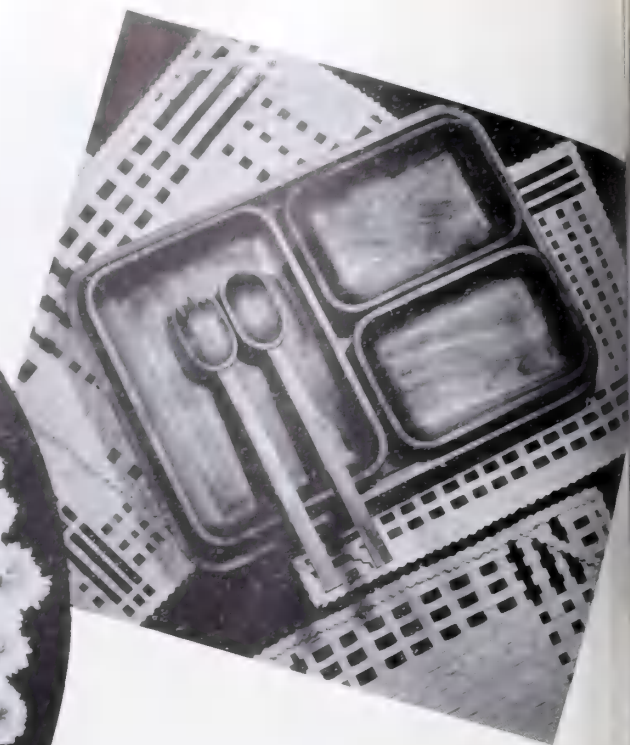
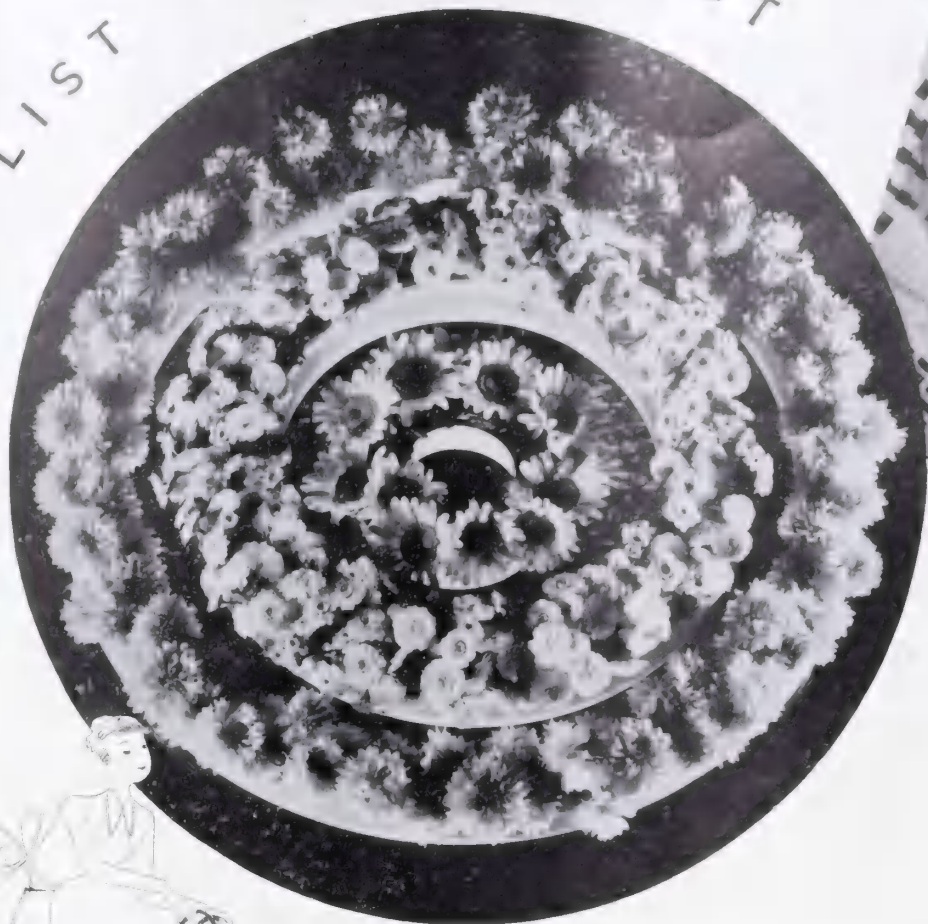
For the overmantel in the sitting room the owner worked out an original decoration of aluminum of different colors, cut in narrow strips and set into the plaster. The theme suggests her chief pastime. The rounding of the boards of dull chrome on each side of the fireplace hold tea things; built-in seats under the windows are covered with specially woven olive-green material. Blue linoleum covers the floor; the walls are light gray-blue with yellow; there are accents of red and a sprinkling of black and white. The hangings are chartreuse yellow and lavender-blue bouclé. The red and yellow bathroom has a round mirror on one side. Rachel C. Raymond and Edith Kingsbury decorated this modern studio.



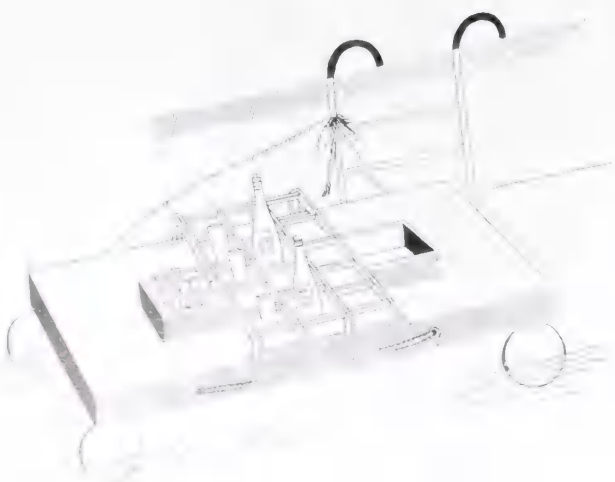
stairway following a well-rounded wall. The sitting room also opens from this balcony. Worthy of note at this entrance are the two sculptured dogs which occupy places at the head of the balustraded steps, modeled by the owner after two favorites, an English coach dog and a cocker spaniel. Over the door is a design in relief based on the family coat of arms. For those who contend that modern is unsympathetic to ornament of any kind, the perfect harmony of the result gives answer.

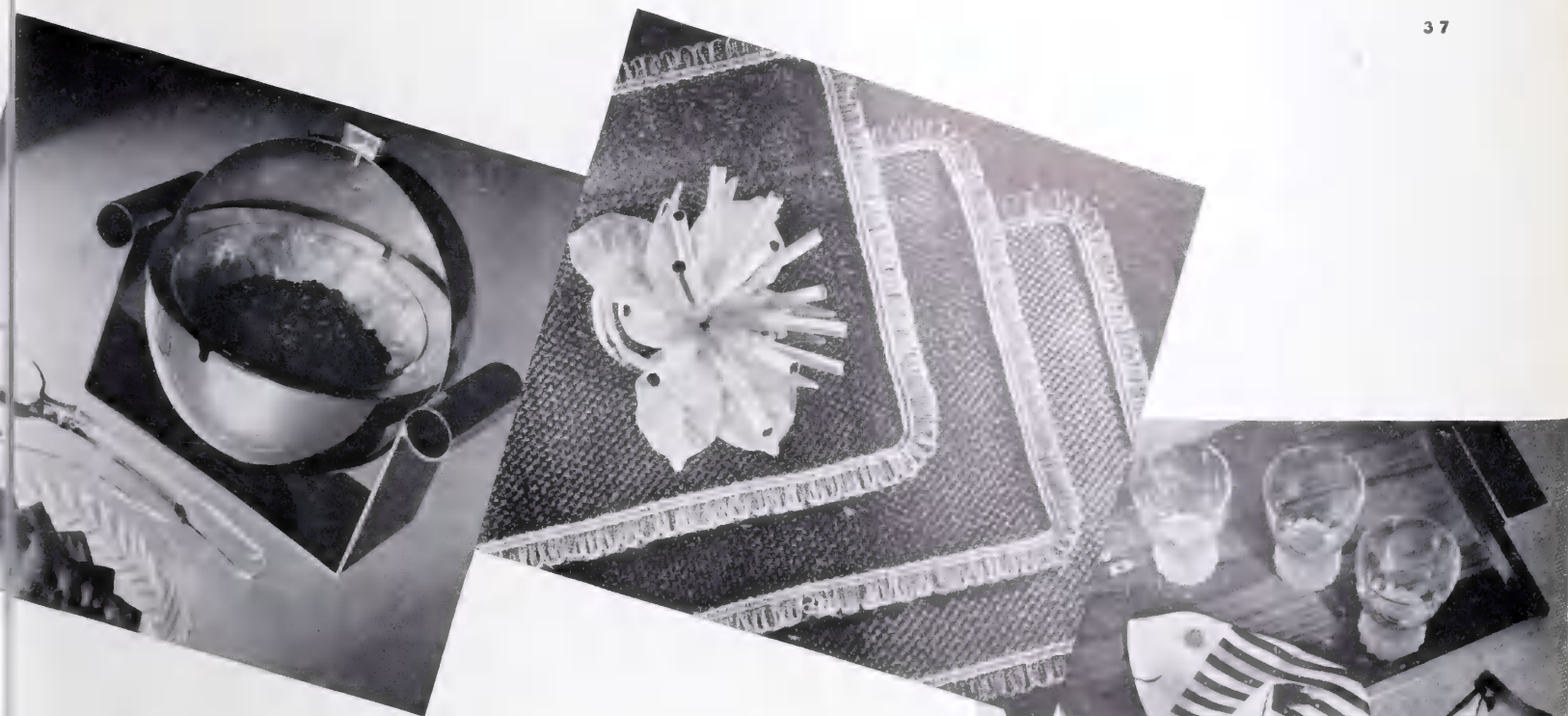
The building is not only outwardly practical; in its inward functioning it is thoroughly efficient. It is heated by a forced warm air system and in the studio this warm air comes out through a long narrow grille over the alcoves and through the lighting fixtures in the ceiling of these alcoves. It returns through registers in the corners of the rooms to an air space under the floor. (continued on page 66)

REMINDER LIST FOR AUGUST



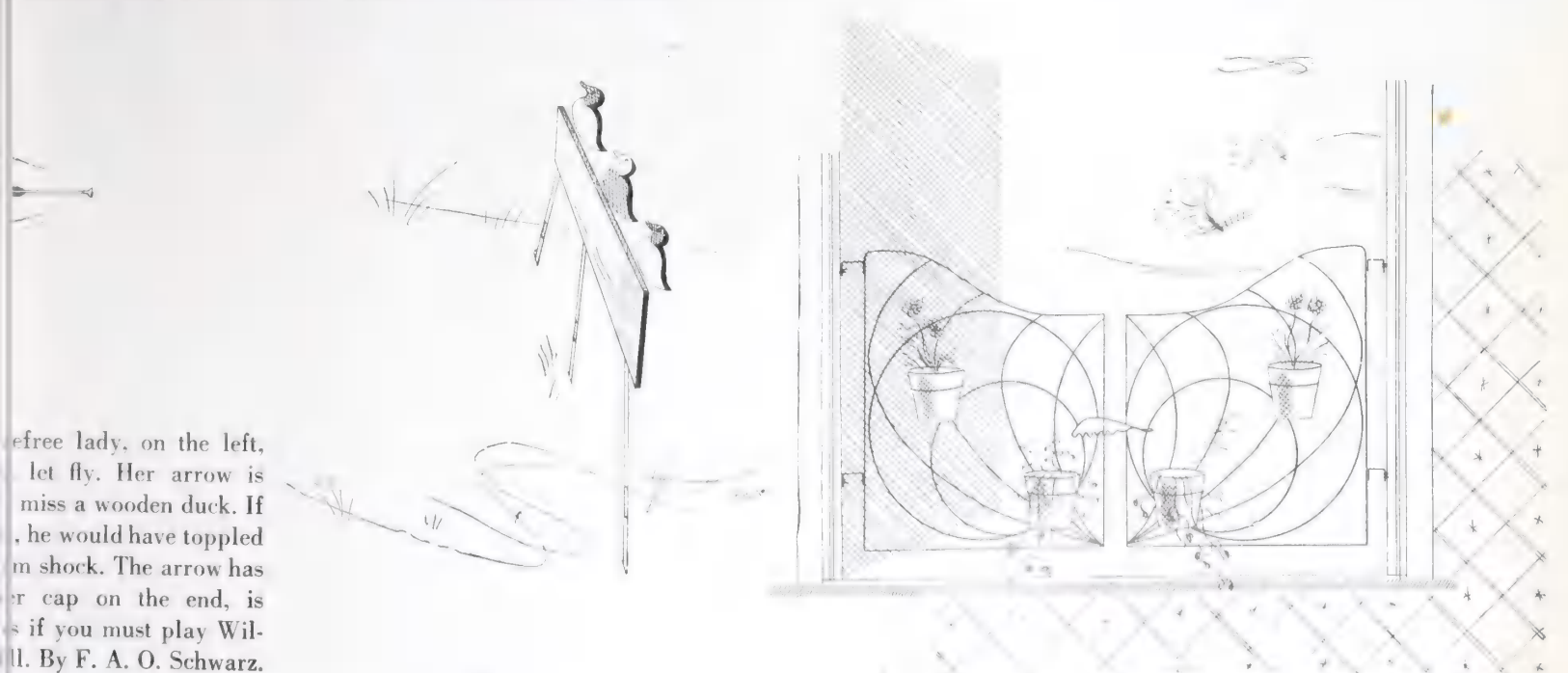
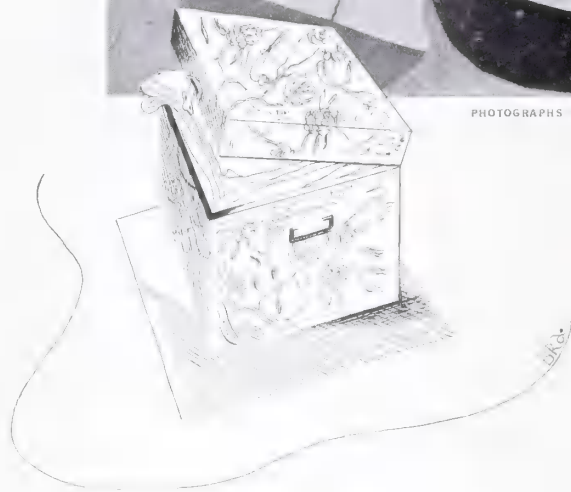
THE rings of Saturn in the corner are not terrestrial but floral. They are white pottery trays. Suggested to go on a garden table which has an umbrella through the center. Pitt Petri. . . . Above a wooden tray hollowed out like an Indian canoe has three serving dishes. One for cold duck, one for stuffed tomatoes, one for cold slaw. Or put your own. Lewis and Conger. The straw mats come from the Virgin Islands. Macy. . . . Send Miss around after swimming with a canvas and a wood carrier. Lewis and Conger. You see her on the left. She collects bathing suits, then hangs them on the line to dry. . . . Lower corner: James Oster's table flottante. It is wood and cork, painted red and white, and you anchor it or leave it to float across the pool. Positively will not sink. Also good as a shore table. Bergdorf-Goodman. Below, a small cabaña, bath house or playhouse. Like a sentry box, open on one side. Childhouse.





PHOTOGRAPHS BY EMELIE DANIELSON

THE chromium and glass bowl is for shaved ice, cracked ice, ice cubes. Use it for caviar if you're in funds. Designed by Helen Hughes Dulany. Alice Marks. A glass plate and a glass serving spoon. Hammacher, Schlemmer. . . . The botanical piece at the right is frosted crystal, meant as pure decoration. It looks just as nice and is seriously useful if you stick cigarettes into it like porcupine quills. Blue cellophane mats have cloudy white fringe. Altman. . . . Have your initials on your wooden tray from Macy. Ample cocktail glasses come from Hammacher, Schlemmer. Rena Rosenthal goes marine, makes cocktail napkins in aquatic shapes. . . . Because no one ever has enough closet room, we commend to you the old-fashioned storage trunk. But only when it is covered with brilliant Chinese paper and has brass handles and a brass lock like a seaman's chest. Altman. . . . The window in the lower right-hand corner has pearly white wire gates interspersed with flower pots. They double the charm of any known view. Abercrombie and Fitch install them at a moment's notice.



efree lady, on the left,
let fly. Her arrow is
miss a wooden duck. If
, he would have toppled
m shock. The arrow has
er cap on the end, is
s if you must play Wil-
ll. By F. A. O. Schwarz.



Redecorated

in 3 days

BEFORE: Lester Gaba, wizard soap sculptor, lived in a New York apartment whose walls he had painted a twilight blue. It was packed with beloved old things, bought on Sixth Avenue, Third Avenue, and in Hannibal, Mo. The result, inevitably, was Victorian, though his miniatures were soap and many of his objects the fruit of a Mexican tour. In the window below you see a table set for breakfast, two covers. Appropriately, the strawberries sous cloche are presided over by ruby glass bottles and daisies.

Here Mr. Gaba lived peacefully until one day just after the apartment had been photographed for this magazine. Then Venetian gondoliers and a white-painted door began to get on his nerves. He even became bored with his white cat, Kila. This was on a Monday. Wednesday morning the painters arrived. Friday the results shown opposite were accomplished. The Saturday morning *House* Magazine set up its cameras for the second time to show you what happened in three days.

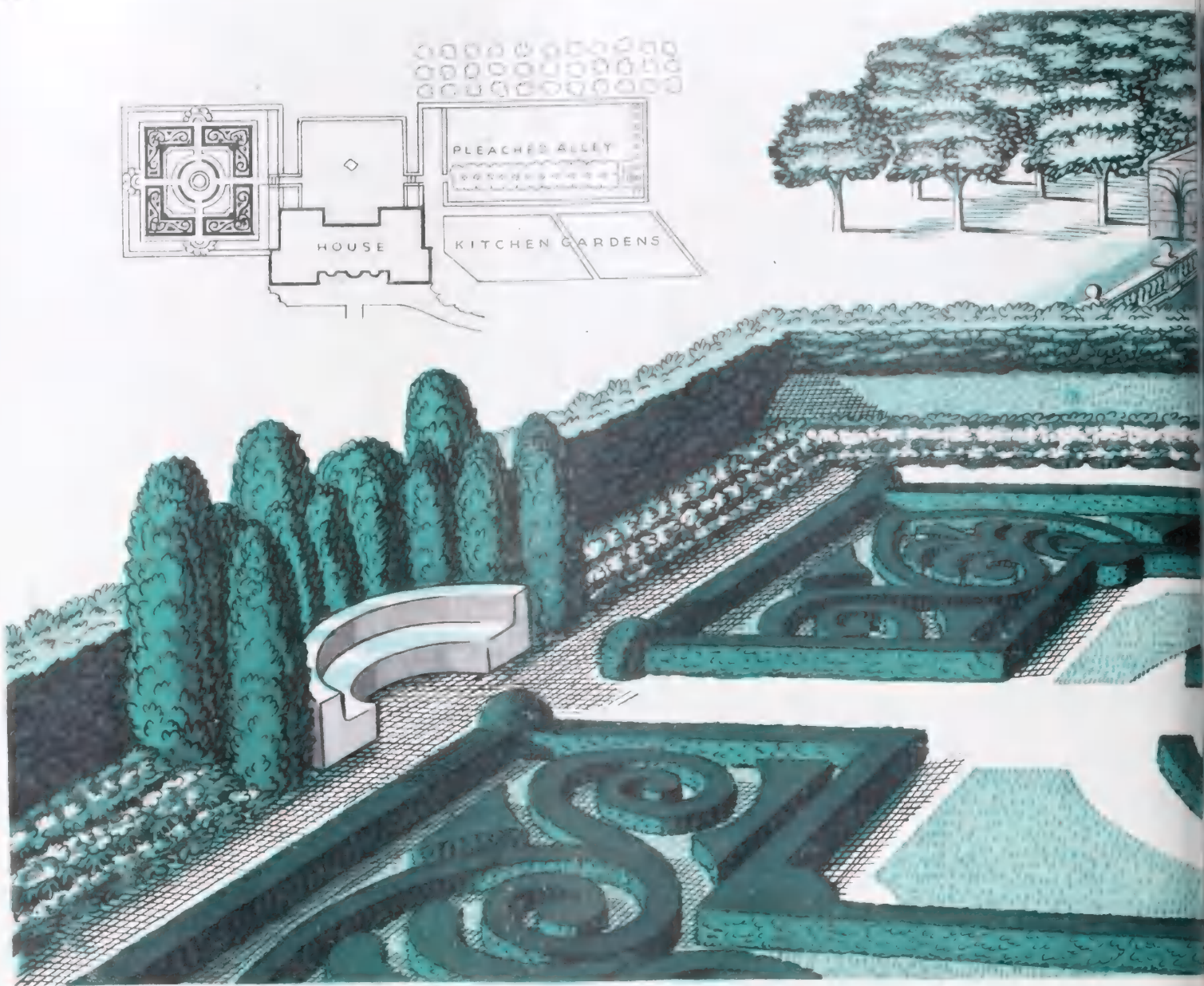




PHOTOGRAPHS BY EMLIE DANIELSON

AFTER: The pictures on this page are what we got when we came back to photograph Mr. Gaba's apartment the second time. A dark ceiling and light walls had replaced the dark walls and light ceiling. A deep divan, the most expensive item in the renaissance, set the color scheme of the room. It is bamboo yellow, cauliflower white, has rich, clean brown stripes. The walls, then, are cauliflower white, curtain rod and chair seats bamboo yellow, ceiling brown. Small, sentimental rugs with hearts and harts on them are dispersed and in their place is a large white rag rug. Where once the daisies nodded gently, an angel stands guard with a spear of white blossoms instead of a sword. But the chief difference is that the room has become discreet and restful and unified. It does not break into small groups. It has spread and grown and still is all of a piece. It has become a background rather than a foreground. It is a room for quiet talk and for quiet reading. Ella, the white cat, is for sale.





An Elizabethan garden which may be reproduced as a whole or parts of it adapted to a smaller area. Typical bits: the knotted terns made with privet or box, inclosed with flowered borders and hedges. Facing the house, an open terrace. Beyond, an alley of

IN THE
FASHION *of*
ELIZABETH



DRAWING BY ALLEN SAALBURG

THE "period" flair in architecture and decoration was in full swing before it occurred to gardeners that the same possibilities might be carried out of doors. Properly enough, in the days when everyone was building Colonial houses or reclaiming old ones, the Colonial garden was reborn and planted with materials known to grandmothers and great-grandmothers in the eighteenth century. Inspired by this example, owners of timbered cottages and brick houses have come to look askance at mere peony borders and phlox or iris clumps. The antique flavor is strong upon them and they are building gardens in the fashion of Elizabeth.

Some of the more romantic call them Shakespeare gardens, and it is easy to use this writer as a source of horticultural knowledge. He never missed a trick in remembering what he saw or heard. Not only does he list the flowers that grew in England in the latter half of the sixteenth century, but indicates the manner in which they were used. He tells of plants common in the gardens and on the hillsides of the country in Queen Elizabeth's day. He touches on both the small and simple corners as well as the formality of castle grounds and manor houses, and formulates the

by MRS. JAY CLARK, JR.

requirements necessary for the acceptable garden plot. It is inclosed as was Perdita's: it is a pleasure spot to stroll and sit and live in, as did Portia; and it grows nosegays and herbs for strewing to make the rooms gay and fragrant as in the "Taming of the Shrew." As for designs and accessories, the pages of the plays are so full of allusions that the garden maker has only to choose those most suitable for his own uses.

Also the duplicator of a sixteenth century garden has the satisfaction of starting at scratch, for while the earlier Tudor gardens were pleasant outdoor living quarters with various inclosed compartments, mixtures of vegetables, flowering plants, orchards and herberies, the flower garden proper only began in Elizabeth's reign. It started with the explorers' return and the immigration to England of French Huguenots who brought in their baggage many "outlandish" plants, a designation applied to distinguish them from the native flower material of Britain.

This was the time when the gardens of humble folk rapidly took the style and shape which has become the cottage garden of today, despite of imitators and the envy of every able gardener. In these (Continued on page 68)



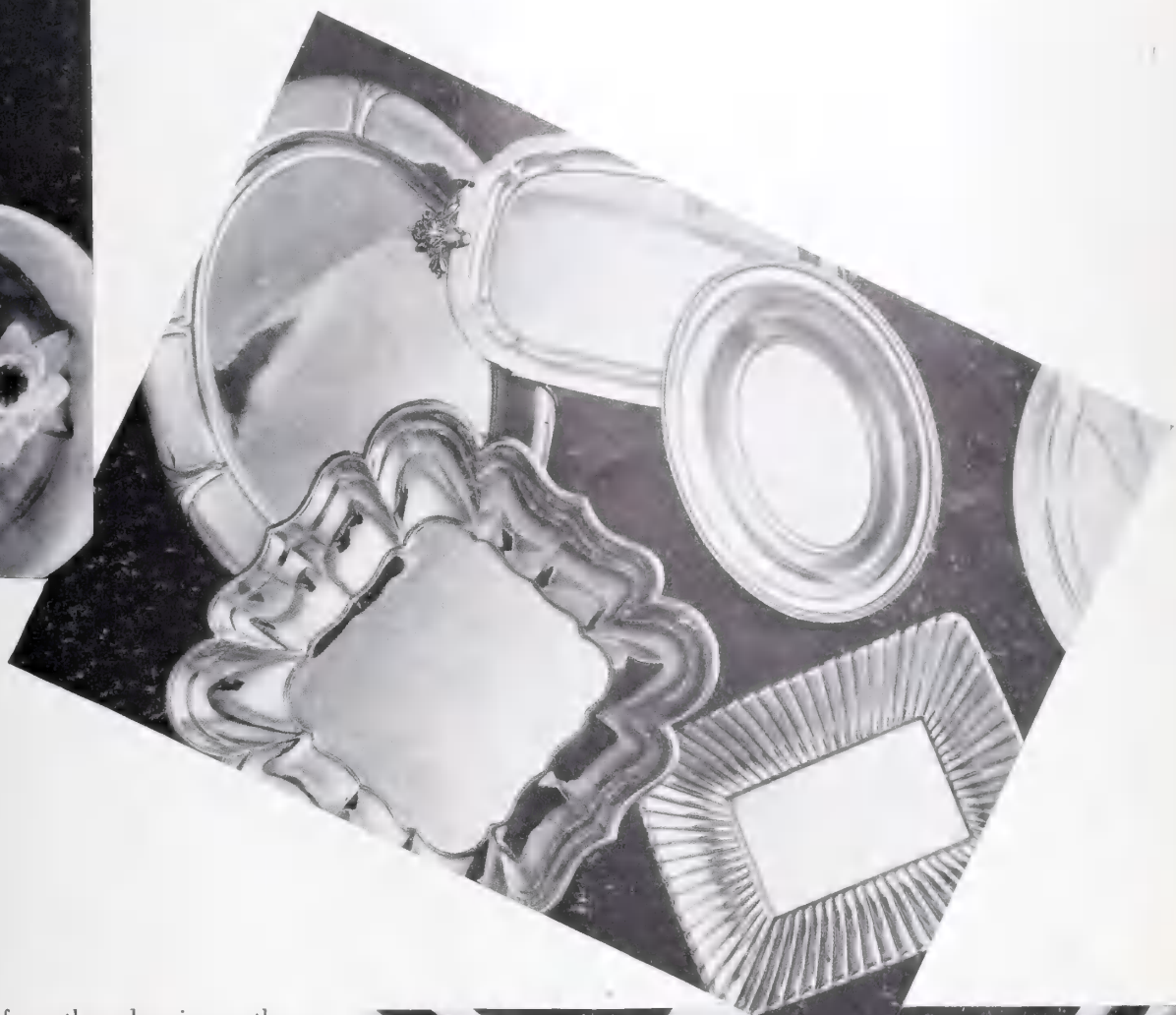
EWING GALLOWAY



**Fair rewards which you e
put to practical uses after y
bring them home in trium**



PHOTOGRAPHS BY CAROLINE WHITING



THE white elephant trophy of another day is on the wane. Now if you win, you win to some purpose. To the victor belong spoils which he can really show off about. They are useful around the house. They keep the memory of his prowess alive day by day.

The great cup in the upper left-hand corner is yours if you play good enough tennis at the Newport Casino Challenge Cup tournament. Celebrate by filling it with Fish House punch. Or, as they do in the South, with mint julep, that the top is a bed of mint sprigs. Then pass it from hand to hand. We show it through the courtesy of Howard Company.

Another cup, at its right, is impressive when it's handed you. Later, in that sentimental replete moment of coffee and brandy, its secret is revealed: a rack for cigars inside. A very pretty moment furnished by Abercrombie and Fitch. Below, rewards for the thirsty. A pitcher and round tray, Wallace; an ice bucket and runner tray, Gorham. Plenty of room for engraving a full record of your achievements. Glasses, Hammacher, Schlemmer. The modern shaker, International Silver, and a canapé tray which folds up for putting away, Abercrombie and Fitch.

Paul Revere bowls, historically perfect for horse races, in salad dressing to punch sizes. Three are from Watson; the fourth, which is hammered and makes a little pond for waterlilies, International Silver.

Platters and plates you can win. An oval meat platter, ham; a bacon dish with boar heads for handles, a fluted cuts and salad platter and a shell-like, oblong canapé tray, Reed and Barton. The open vegetable dish, International Silver.

To smoke: a long, long silver cigarette case, Abercrombie and Fitch, and a cigarette box, International Silver. Four card holders, Rogers, Lunt and Bowlen.





WEEK-END ON THE DUNES

WHEN you have driven for miles along the beach at Southampton and East Hampton perhaps your eye becomes accustomed to Italian villas, French chateaux, English cottages, and nineteenth century American pagodas. Therefore it may be somewhat of a shock to reach a strip of beach on Mecox Bay near Bridgehampton, where several miles of ocean front are still undeveloped, and find a queer little box of rectangular design sticking into the side of a dune. Yet with an ocean and a bay, marshes and dunes, plus a house designed by Lansing C.

Holden you can make much of summer and spring and autumn week-ends.

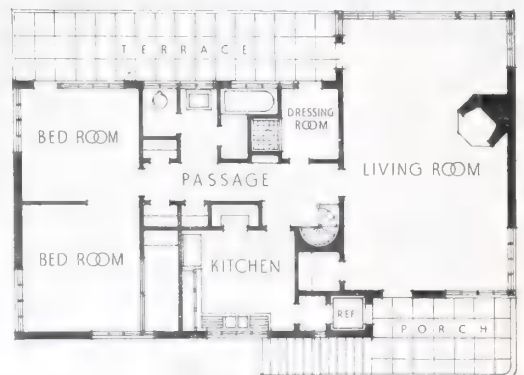
All this doesn't, however, tell why I built that kind of house. To begin with I need a house which will meet the changing needs involved in the requirements of a nearly grown-up daughter and two not nearly grown-up twin sons. The house must take care of guests who come for the week-end or guests who come for the day for sea bathing. I also want a house in which I can work and live in solitude when I feel like it—even to the (Continued on page 66)



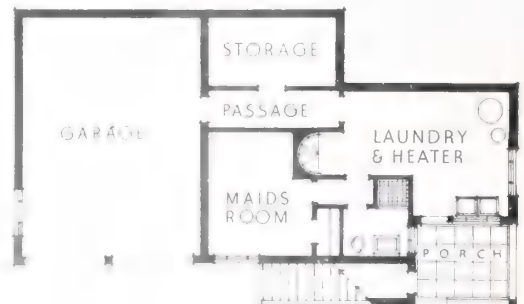
PHOTOGRAPHS BY EMELIE DANIELSON



On the dunes at Bridgehampton, Long Island, Lansing C. Holden designed this beach house for Frances T. Miller. Two views of the living room, above. At top, the southwest corner presents a solid wall of glass



MAIN FLOOR PLAN



GROUND FLOOR PLAN

Because the house is built upon a slope both floors are ground floors. They call it "The Sand Box," and the owner herself writes about it



WEEK-END ON A BROOK

THERE are still old houses waiting to be found, remodeled, enlarged and made into delightful spots for week-end or year-round living. Mr. and Mrs. Charles C. Lawrence found this one in Smithtown, Long Island. One side of it faced a lake which is really the mouth of the Nissequogue River; the other looked down upon a pleasant brook. The house itself was small but sturdy, a century-old veteran if not a Colonial aristocrat. Decidedly, a place with possibilities. As it stood, it comprised the center portion of the building which appears in the large photograph above.

Arthur C. Holden of Holden, McLaughlin & Associates, was called in to decide how it could best be enlarged. He planned the two wings, and prescribed the flagstone terrace to pull the two lines of the house together. He also solved the engineering problem of a waterproof cellar for the new wing just above, for there was a constant danger there of seepage. In the cellar was installed an efficient heating system which makes the house habitable for year-round week-ending.

"The Old Mill House," its owners call it, following a legend that it was originally the (Continued on page 70)



Exteriors of the old Mill House on the opposite page show, top, the original portion in the center with new wings extending the dimensions in a right angle. The house is a hundred years old and faces a lake on one side, a brook on the other. On this page, two views of the living room showing the beamed ceiling, the new bay window, an old fireplace. Floors have been left in their original wide boards, overlaid by a summer rug. The dining room below was once the living room. Chairs are maple and consoles go at each end of the table to extend it. In winter, an efficient oil burner makes the house habitable when the owners, Mr. and Mrs. Charles C. Lawrence, decide to week-end





Seven views of Mrs. Fox's own garden illustrate her description of its planting and growth

First, the formal garden, right, where succession of bloom keeps the beds in flower spring to fall

Just above, the birch walk leading from the fragrant garden, bordered in low-growing plants

Beside it, a pool in the formal garden tiled in gay colors subdued by green of ivy and trees

Below, the swimming pool is set into a grass area bordered by a stone wall and English hawthorn

The steps leading to the pool are kept gay and interesting with a variety of plants in bright pots



A GARDENER COME OF AGE

by HELEN MORGENTHAU FOX

DURING my quarter century or more of gardening I have noticed that gardeners, like bees, caterpillars and beetles, go through distinct stages, as they are transformed slowly from beginners to experts. The first phase is that of filling the garden with showy and easily grown annuals, tubers and bulbs. The next is competitive and consists in having a longer season of bloom than one's neighbor. There are other phases in this metamorphosis before the adult stage is reached and when this last is attained the gardener becomes a specialist and concentrates either on certain types of gardening, or limits himself to growing the members of three or four plant families or classifications. Without undue conceit, I think I may admit that I have reached adulthood in gardening. At any rate, whether I have or not, I specialize in lilies, herbs, species tulips, native American plants and to a certain extent in shrubs.

The soil on our hill-top is clay, so hard that pickaxes had to be used to excavate for the gardens. Even though mountains of manure and top soil have been carted up and mixed with it, the plants which require a cool moist soil have to be mulched with rotted leaves all summer. I have found that our soil and exposure agree perfectly with most of the bulbs, such as the tulips, muscari, scillas, crocus and others; with iris, phlox, roses, chrysanthemums; with all of the herbs and with most of the trees and shrubs. Evergreens do especially well for us. If I were a wise gardener and could practice self-restraint, I would concentrate on these groups and have a lush garden composed entirely of healthy, vigorous plants. My days would be peaceful and my nights would not be haunted by visions of sprays, bugs, aphids and borers.

For healthy plants seldom become ill. But, since all my gambling and adventuring are confined to the garden, it takes the form of trying out new plants from the farthestmost ends of the earth and distant parts of America and trying to establish them in my own garden, when often it is quite against their habits and temperament to fit into my environment. Of course, this brings me failures, but the fun of my successes offsets the disappointments. The difficult plants, so far, have been the azaleas, rhododendrons, primulas and lilies.

TO THE west of the house is our first garden. It has a field stone wall and the beds are laid out in formal design. There are no flowers here until the Darwin and cottage tulips come in May and nothing after the Michaelmas daisies and heleniums in the fall. Meanwhile the four beds within the outer border have opened their roses. In the center I keep trying to have a *tapis fleuri* of mixed, dainty varieties of annuals, so far in vain, for the stiff clay soil bakes the tenuous rootlets of plants which are set out the end of May. Outside the walls of this garden a shrubbery continues and widens the borders and carries the eye up to the trees beyond, which inclose the whole picture. Too many gardeners, in my opinion, concentrate on their rocks and beds and do not lay enough stress on the shrubs and trees; we have tried to avoid this. This shrubbery is composed of conventional old stand-bys, such as judas trees, pink and white dogwoods, amelanchiers, beauty bush, pink weigela, pink and white flowering crabs, aronias, Japanese quince, native hawthorns, forsythia, deutzias, philadelphus and lilacs.

From this garden one walks (*Continued on page 77*)

A view across the formal garden shows the beds and the entrances arched in cool green



The fragrant garden with herbs growing in the wall itself as well as in beds beside it



PHOTOGRAPHS BY SILVIA SAUNDERS



1. FIRST WITH BULB FROM HENRY B. DREER



2



3



4



5

PHOTOGRAPHS BY HERB

Flower arrangements made with growing bulbs and greens. In some the bulbs are planted in containers which are set into decorative holders at flowering time. In others, bulbs are transplanted for the arrangements. 1. A miniature arrangement of muscari azureum and crassula quadrifida. Container, Ovington's

2. Ostrich-plumed Boston ferns preplanted in a wooden container with King Alfred daffodils. 3. Bright blue crocus, yellow daffodils and periwinkle. 4. French Roman hyacinths water-grown with philodendron cordatum and Chinese evergreen. 5. Pale pink tulips in an oval-shaped piece of Weller pottery with grape ivy

LIVING FLOWER ARRANGEMENTS

by

MARIAN CUTHBERT WALKER

FLOWER arrangement is still the first enthusiasm of the garden clubs, but there is one side of it which is only just beginning to be talked about and studied. Most flower arrangements, as a matter of course, are made with cut flowers; the newest scheme is to make them with bulbs and foliage which are actually growing. This type of indoor flower decoration for winter requires more long-range planning than the other, for you must decide on what you want at planting time. It also requires a lively imagination, for in most cases your arrangements must be planned without the flowers themselves to guide you. Since August and September are the bulb-planting months, now is the time to consider and order your materials.

Imagination and certain cultural details make possible fascinating and varied arrangements. For these effects the Dutch bulbs are, perhaps, the most dependable because, while they revel in a winter outdoors and can be brought into the house when well rooted, they are equally happy to wait until they are needed. Their final purposed arrangement will decide how they shall be planted. They may be set out in tins which have been fitted for certain containers, or in wooden flats made for large receptacles, like sun porch boxes. In this case, since the bulbs will not be disturbed for the arrangement, they may be planted quite closely together. If, however, they are to be lifted from their growing box as rooted bulbs and transferred to a decorative container, they should be planted out in wooden flats or shallow trays, about two and a half to three inches deep. In this case sufficient space must be allowed between the bulbs for the

insertion of a lifting implement. Bulbs must be pushing far enough out of the ground for the flower sheath to be showing before they are disturbed, as otherwise the buds will come blind. Water thoroughly before moving. Even bulbs almost in flower may be lifted if carefully watered. Keep the flower heads dry, and set the plants away afterwards for a few hours in a cool place. Not only is prepared bulb fiber an excellent growing medium but it makes this shifting process easy. Bulbs that adapt themselves to these combination arrangements are daffodils, some hardy narcissi, two or three types of tulips, the spring crocus, and many of the muscari. Not only will they surely bloom to make the loveliest of pictures, but they may be considered a permanent investment as they can be set out later to recuperate in the hardy border. The French Roman hyacinths and the paper white narcissi together with their yellow sisters make equally beautiful arrangements with other plant material, but cannot be used again.

For good results only the best grade of bulb is worth using. Buy named varieties, and use only one variety for an arrangement. Early planting means an early and strong root system. The hardy bulbs need a rich soil mixture, seasoned pots, and good drainage. Let them root outside in a trench or cold frame, over a layer of coal ashes, and as severe weather approaches cover with leaves or litter to a depth of eight inches. When the root system shows through the drainage hole they may be brought indoors, kept dark for a few days, and then brought to their decorative flowering in a temperature of 55 to 60 degrees. (Continued on page 78)

THREE NEW DINING ROOMS



THE FIRST: FRUITWOOD AND BASQUE STRIPES

Eleanor Woodruff planned the decoration of her dining room in French Provincial. Valances are tôle painted with Basque stripes carried into the curtains. Ceiling is blue and walls are painted with scenes from Provence. Chairs: French Provincial, Basque stripes on the pads. Furniture from Don Ruseau



THE SECOND: GLASS SUFFUSED WITH LIGHT

Light flows from over the mirror and from the circle in the alcove, reflecting itself endlessly in mirrors and plain glass. Livio Smilari designed the furniture and decoration of this black, white and green dining room. Gunmetal and clear glass are used in the sideboard and extension table and in the lighted, built-in consoles





AND THIRD: MIRROR AGAINST PALE YELLOW

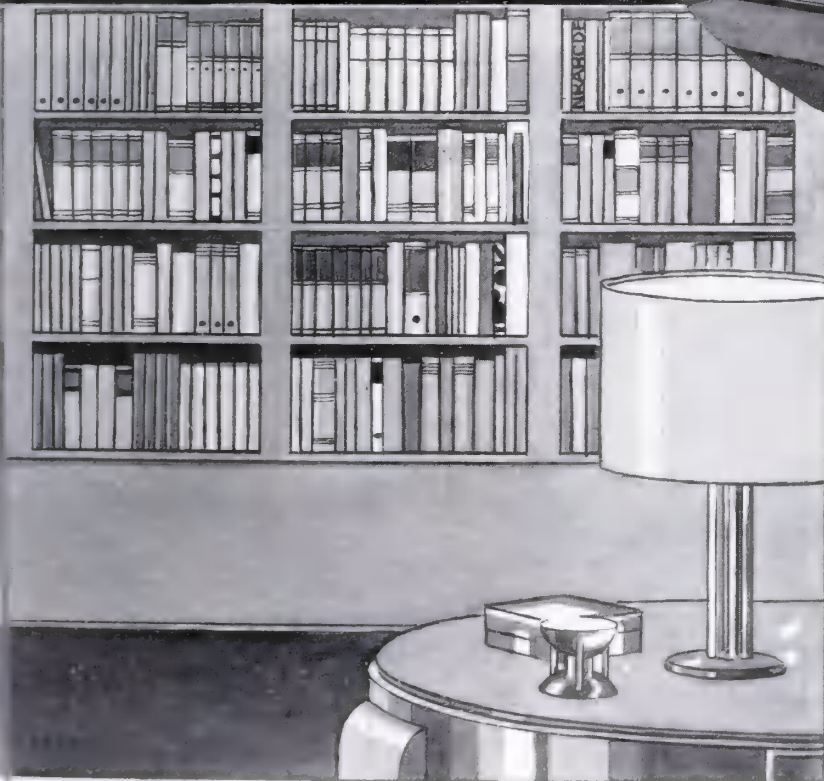
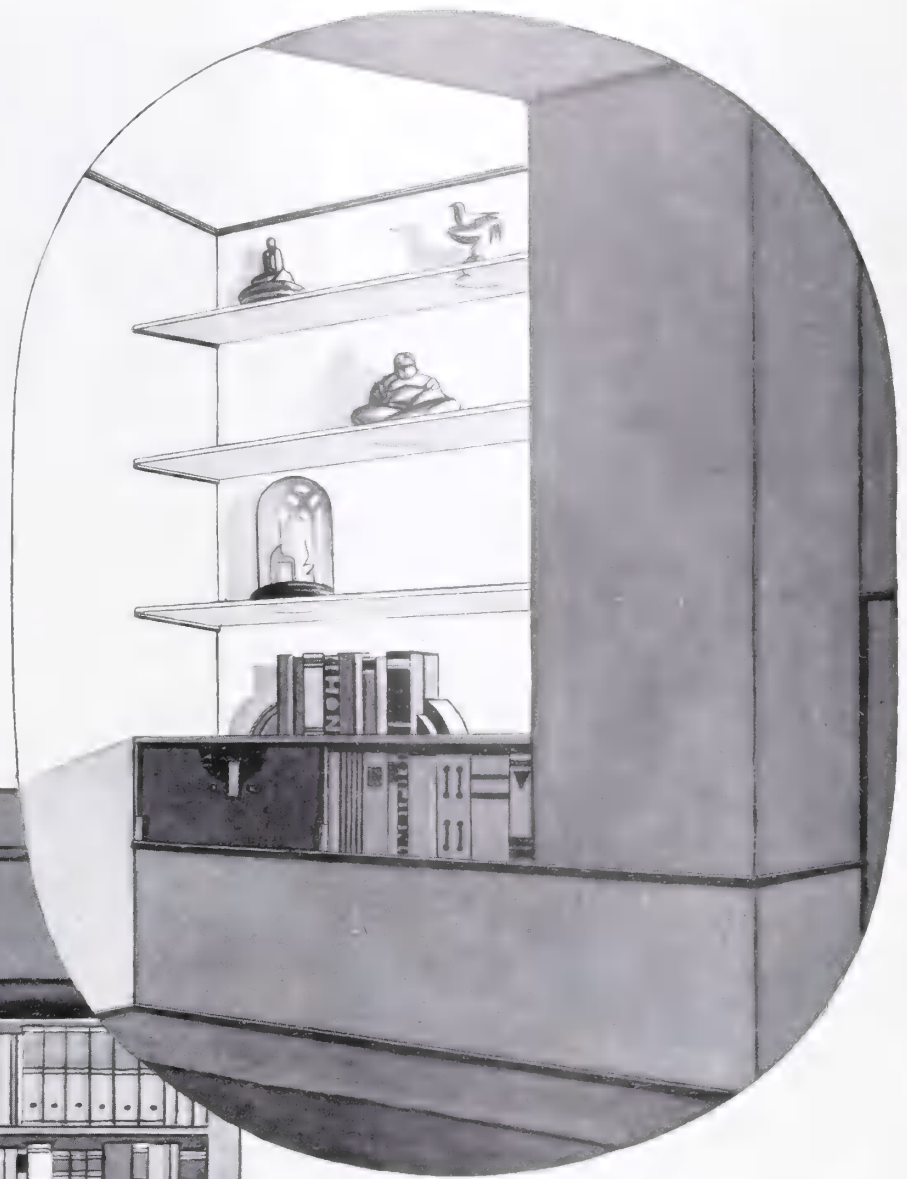
rs. Bernard Aronson's dining room the
table are mirrored slabs set on mas-
on marbleized columns. The chairs are
re. Floor, cream linoleum with brass
pale yellow. Draperies, deeper yellow
tallie net. Decorator: James Amster

PLANS FOR HOARDING SPACE



For the small powder or dressing room left, a cabinet built on a door. A mirror panel is mounted on the wall and a frosted glass panel above the door reflects light. One section of the door cabinet swings out to form a dressing table. Wood is used for the cabinet, painted to blend with the room. Trim in contrasting shade

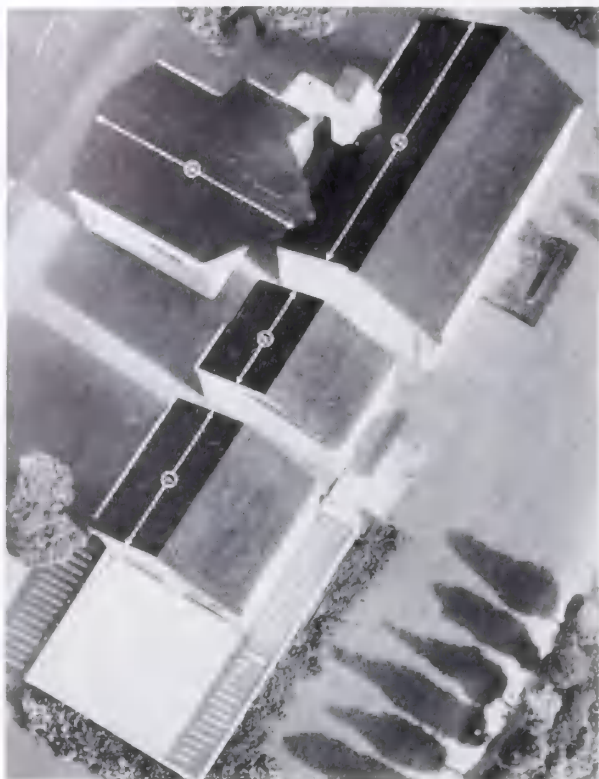
DON'T accept rooms as they come. A good many tricks can be turned inexpensively with building board or a light wood. These designs, suggested by Harold Sterner, architect, are all concerned with cabinets and additional shelf space. One at the left is a closet with sliding doors which can be set into a wall if you don't need it deep. The doors have a veneered surface of light wood. Below are built-in bookcases in dark burl wood with dark walnut burl trim. Lights are installed in the overhanging hood. A desk covered with brown leather is built in, too, placed low enough so that the window seat may be swung forward and used as a desk chair. The legs of the window seat are equipped with smooth knobs or rollers so that the bench slides easily. At right, what to do with projecting columns. Glass shelves built into the corner for books and objects and a radio below. The column has been covered by a Presdwood facing joined with wood moldings, and lights in reflectors are installed behind the facing. The background must be painted a light color to reflect light.



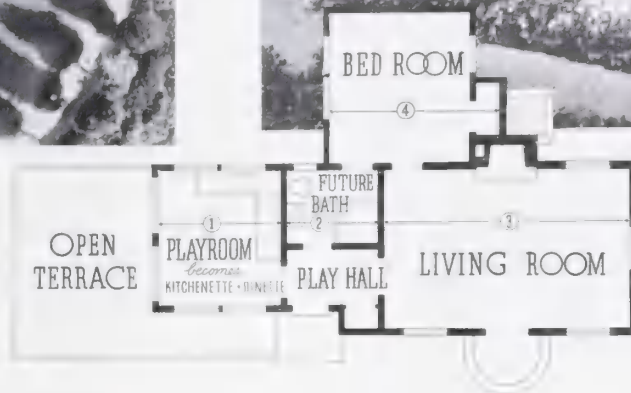
DRAWINGS BY SAMUEL OTIS



Where there is a closet off a bathroom giving space behind the wall, a cabinet like that at the right may be built into the structure. It obtrudes into the closet if you want it to be as deep as this; a shallow one can be built in any wall. The back is clear mirror. The inside can be painted or covered with metallic paper.



A bird's eye view of the ultimate guest house after it has evolved from a playhouse



The first step in creating the little playhouse with terrace-pen in front of

THE PLAYHOUSE GROWS UP

THERE are seven ages of man, four stages of playhouse. It starts as a pen round which man crawls in his early stages, and a small playhouse into which he marches as he learns to walk. At the end of sixteen years or so he will be clamoring to have week-end guests and you'll be glad to borrow his guest house yourself when he's away from home. Enzo Yocca, architect, planned this house which grows as the child grows. The cost is spread so thin over the years that it is completely painless: a progressive installment plan. Nothing of the original is lost. Cupboards where once Mickey and Minnie reigned supreme are swept clean for banjo-ukes, air guns and curling irons.

First the pen and playhouse. A floor of spruce is laid on wood beams, covered with canvas applied with white lead and finished with two coats of paint. This deck is inclosed with a railing and a gate which cannot be opened from inside. The cost approximates \$100; this figure is necessarily rough. The playhouse adjoining is eleven feet square. In winter there is Vita glass in the big windows; in summer, screens. Walls here and in later sections are of 2" by 4" studs with wood or insulating board sheathing, finished outside with pine boards laid vertically, the joints covered with battens. Framing may be done by local talent and you yourself, rolling up your sleeves, can apply the outer wall surface and interior finish. Foundations are stone, concrete

or cinder blocks, sunk to below frost level. All windows are casements, opening outward. Playroom, ordinary glazing, foundation and so on, using expert labor, cost approximately \$250.

Second, the playhouse becomes a workshop. A small room is added at the end with space for closets to hold toys or work materials. Later this will be the bath and entrance hall. Plumbing should be roughed in here and in the playroom which is to become a kitchenette, to avoid breaking into walls and floor later. Hall and toy closet, roughed for plumbing, about \$200.

Third, the living room. The house has now graduated. It is a guest house. In the living room (big enough for small dances) there is a fireplace. The ground beneath may be excavated for a cellar or you can wait and do this under the bedroom. Give thought to a small heating plant, hot air or steam. Living room with fireplace and excavation, exclusive of heating plant, should cost in the neighborhood of \$1,200. Fourth, the addition of the bedroom, back of the living room. This costs somewhere around \$250.

The plan avoids retracing steps or tearing down sections you've built already. Partitions between sections are altered by taking boards off the outside, to be used again in subsequent building. Doors between rooms you frame in advance, placing them with an eye to future convenience.



Below, the house nears completion. The big living room with its fireplace has been added. A cellar has been excavated beneath it and by now it has assumed all the proportions of a guest house save for adding a bedroom. Until that is built extra guests are accommodated with day beds of the sort shown elsewhere in this issue. Lower right, the finished house. A bedroom has emerged from the back of the living room, and now it is self-supporting with kitchenette and a heating plant of its own



playhouse begins to grow. At the top, second unit has been added to the original small terrace room. This is designed as a play hall with closets holding toys and toys. Ultimately, part of this unit will become a bathroom. Plumbing roughed in now to save expense later. In the same way, when the first unit was built, facilities were included for a small kitchenette when the children should be old enough to play house in earnest or at some more distant date when the establishment becomes a guest house. The house as shown here will serve as a stamping ground for the child. Enzo Yocca, architect, conceived the plan and constructed the model





LOOK for metallic finishes and textured backgrounds as important in wall coverings for fall. Here are samples of both, and every one washable; metallic papers seldom have been up to now. 1. Legend: a copper ground with a pattern in white, gray and green. One of a series of designs by Isabel M. Croce for Imperial Paper and Color Corporation. 2. A brown and tan Salubra covering with chevron stripes makes your walls tweedy. Frederick Blank. 3. Talleyrand: dark green bow knots on silver. 4. Germania: green and white on shadowy silver. These are Croce designs for Imperial. 5. Wall-Tex makes tiny gold posies bloom on a creamy ground. This is a fabric covering, not a paper. Columbus Coated Fabrics Corporation. 6. Another Salubra design, a forthright plaid bold enough for an Inverness. In brown and tans. 7. Shadow Box: a modern outburst in blue, red and silver. Russel Wright designed it for Imperial. 8. Mayflower Wall Papers' plaid in neutral tans and yellows like English broadcloth.

FOR YOUR WALLS: SILVER,
GOLD, COPPER AND TWEED



C. M. WILSON

PHOTOGRAPHS BY WILD FLOWER PRESERVATION SOCIETY

Great mullein, left, goes well in the border. Beside it, flowers of the dainty spring beauty

On high hills you find the bluebell, native of Scotland, with its American cousin, the harebell

The turks-cap lily, above, is a cultivated flower that has gone native, a refugee from gardens

THE SPORTING SIDE OF GARDENING

by CHARLES MORROW WILSON



flower

HUNTING wild flowers is a game of tracking, finding plants in their native haunts and lifting them bodily, or gathering seeds to be put in the cultivated garden at home. Of course, there are rules for the chase. The true sportsman takes only the flowers he knows will have an even chance in his own garden, and only the quantity he can use. He seeds plants that cannot be transplanted successfully, but leaves plenty for native seedling. If his county or state

has specific laws to protect wild flowers he finds out about them before donning his oldest, sturdiest boots and, armed with a basket of good size, a trowel, a thermos jug of water and perhaps a sandwich, he starts down the trail.

This wild flower hunting is a more serious business to some. Men have died, vainly trying to reach some bright little star of the earth, hidden deep in a treacherous valley or hugging the high ledge of a mountain peak. The very flowers that have become the old stand-bys of many European gardens could tell tales of hardship and adventure that equal Livingston's in Africa. Many of them began as a handful of seeds or roots brought back to his native Scotland by John Douglas, who roved the early American wilderness and matched his wits against the cunning and skill of the Indians. The brave Meriwether Lewis, of the Lewis and Clark expedition, first American to fight a way overland to the Pacific, was enchanted by the western wild flowers and found comfort and interest in collecting and classifying them. And that great naturalist of the Mississippi basin, William Dunbar, fought Indians, malaria and quicksand to make a first directory of flowering plants of the south.



The native harebell

But, to my mind, one of the pleasantest phases of wild flower hunting is that it lacks the necessity for going far afield. To be sure, the adventurous seeker of our rarer native flowers may still scramble up peaks and peer into hidden crevices in search of his treasure, but there are usually hundreds of varieties to be found close at hand. Some require hunting for in the woods but many are found often no farther away than just across the road. And of the eight thousand American wild flowers, almost half are likely to be in bloom in August. This is the month to go adventuring for them, when the selection is greatest and seeds can most easily be gathered for planting in your own garden.

Before you start it is wise to consider what sort of plants will be most attractive for the setting you have in mind, and then whether their native soils and natural preferences can be duplicated in your garden. Usually wild flowers require light soils and shallow planting and are benefited by a

screening or covering of leaves. There are some, however, that grow with wet feet, requiring rich loam; some that thrive on a minimum of sun; some that could not survive in shade. A few of the hardier plants may be transplanted bodily, even during the blooming period. Others must be seeded. To look is the best way to learn.

Chances are overwhelming that early in your hunt you will come upon the goldenrod, native of every state in the Union, state flower of five; a true American aborigine that is gold-splattered and charming in all (Continued on page 71)



Pickerel-weed

Please tell me

conducted by

Ethel B. Power

Each month this page answers questions

of importance to home owners who

write our Readers' Service Department

QUESTION 217: Will you please tell me whether whitewash for brick and stone is permanent and whether anything is put into the lime and water in mixing it?

ANSWER: Whitewash is not a very permanent finish, but washes off more or less quickly depending upon weather conditions. There are many different formulas for making whitewash. The one used by the United States Government on lighthouses contains salt, ground rice, powdered Spanish whiting and glue, besides the lime and water. The exact formula may be secured from the Superintendent of Documents, U. S. Government Printing Office, Washington, D. C.

QUESTION 218: My builder suggests three coats of varnish as a foundation for wax on new hardwood floors. My present varnished floors have been so unsatisfactory I should like more information about this.

ANSWER: The question of finishing floors is one about which there seems to be very little agreement even on the part of experts. Varnish is a finish in itself and I personally do not approve of it as a base for wax. Furthermore, the best wax finish would result if built up with layer upon layer of wax each thoroughly rubbed into the wood with no base whatever. This is too long and tedious a job for most of us moderns, however, so a thin base coat of floor lacquer is used for a foundation. A wearing surface is then built up with several coats of wax. Use wax in small quantities and do a great deal of rubbing.

QUESTION 219: Is it possible to apply a colorless damp-proofing material to the exterior of a whitewashed brick wall without spoiling the effect of the whitewash?

ANSWER: The water-repellent quality of so-called colorless damp-proofing materials is obtained only when the material is absorbed by the pores of the brick. This is impossible when the pores are already filled or partially filled with whitewash. If you wish to damp-proof your wall, first clean it of whitewash by wire-brushing the surface. Then dust off with a stiff bristle brush and give the wall two

applications of Anhydrosol. When this has set for at least a week, the wall may be rewhitewashed to gain the desired effect and color.

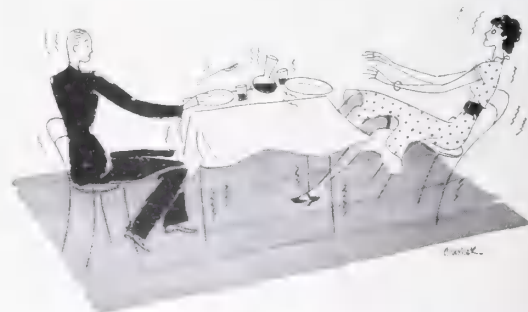
QUESTION 220: Will you please tell me how to treat Zenitherm floors? Mine have lost their original lustre and are hard to keep clean. Is there a filler or paint I could use?

ANSWER: It would be foolish to paint your Zenitherm floors. If they have lost their lustre, give them a good scouring with steel wool. When washing them, use only mild soap or cleaners, and do not wash any oftener than necessary. If you wish, the floor may be waxed, but this is the only finish recommended by the manufacturers.

QUESTION 221: Last year we installed a new warm air furnace with down draft, fans, air strainers, etc., which works to our entire satisfaction. There is one room, however, made from an attached woodshed, which is heated by an auxiliary hot-water boiler. This room we should like to heat with the same furnace, even if it means installing a small fan in the pipe to the room. Can this be done?

ANSWER: Yes, it can be done if your furnace is large enough to take care of the extra pipe. Or if you prefer, it is sometimes possible to have a hot water coil for a single radiator set into a warm air furnace. In this case you would have only the one fire to tend.

QUESTION 222: We live in a double house which we own. The floor of the living room on our side vibrates, but our tenant's does not. There is a center cement wall in the cellar, and I wonder whether the floor beams should not rest on this instead of going clear across the house as they do.



"We live in a double house. The floor of the living room on our side vibrates."

ANSWER: In general practice, floor beams, or joists as they are called, are seldom spaced farther apart than 16". If your joists span more than this, there may easily be vibration in the floor boards. If they do not, the fault probably lies in the fact that too light joists were used, or that they were not properly braced. Floor joists should be braced with cross-bridging once in every span of more than 10' and twice in any span greater than 14'. If the joists get proper bearing and are strong enough for their length, they should not need extra support, but if not, the center partition may well be built up and so reduce the span.

QUESTION 223: One decorator insists that the woodwork of my early period Colonial house (Continued on page 72)

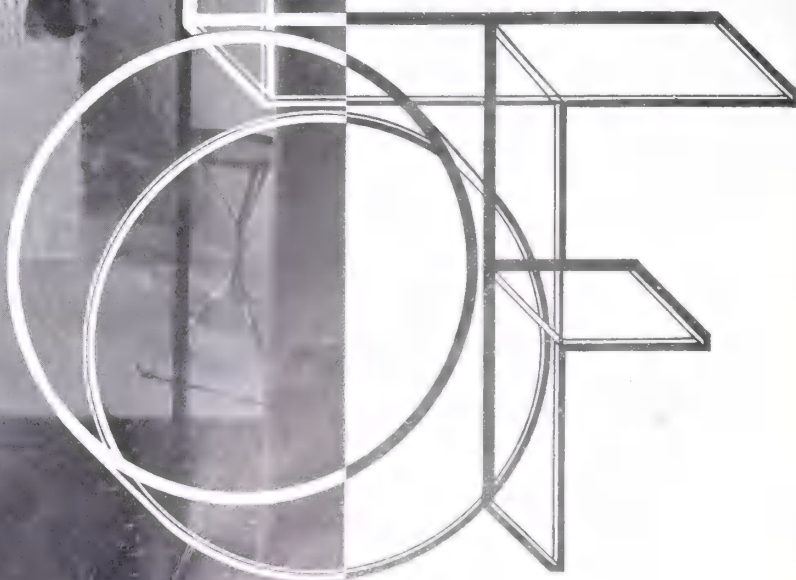
GLASS



■ The least expensive of major building materials when compared to the total cost of construction. The least expensive of major decorative media when considered in relation to the total cost of furnishings. Yet unquestionably the most effective way in which to give your home a personality. Glass is a dominant note in current design. Everywhere you see more of it than ever before. Clear, bright windows . . . bigger ones. Brilliantly beautiful mirrors . . . more of them. Glass or mirrored panels . . . screens . . . table tops. There are a hundred ways in which more glass can make your home more attractive. Ask your architect or decorator. Libbey-Owens-Ford Glass Co., Toledo, O.

■ The unusually interesting Picture Window illustrated is in the residence of Mr. and Mrs. W. P. White, Santa Monica, California. Arthur E. Harvey, Architect; P. S. Smith, Contractor.

LIBBEY · OWENS · FORD
QUALITY GLASS



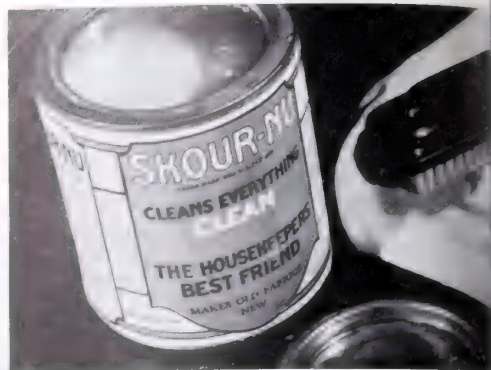
SHORT CUTS TO AUGUST COMFORT

Write to House Beautiful Shopping Service, 572 Madison Avenue, New York, for the names and addresses of shops selling these articles. The prices are subject to change. Usually there is a charge for mailing

Water, beer, pink lemonade or the children's milk will all taste better from cool-looking, ring-frosted opalescent glass. Glasses are barrel-shaped and the fat pitcher matches them. Pitcher and six glasses, \$2.98



Fancy a cleaning cream that removes spots, stains, and grime equally well from rugs, upholstery and dainty silk clothing. Leaves no ring, non-inflammable, harmless, odorless. Apply it with a brush. Quart can is \$.90



No more cautious poking with the twisted end of a towel to clean champagne and other hollow stem glasses. This little bristle brush on a wire frame does the trick in a jiffy and makes a thorough job...\$.25



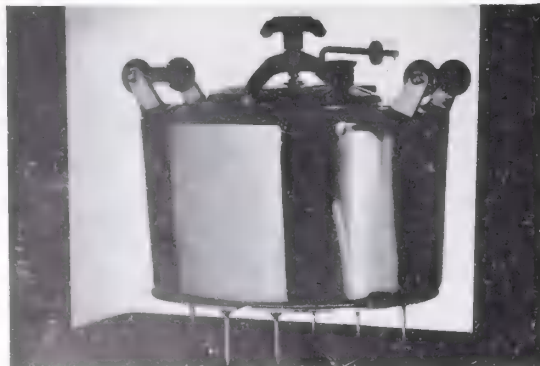
Eight hot muffins in eight minutes, baked electrically right at the table. Fine for filling small Johnny to the point where he'll admit he has had enough. Pretty nice for grown-ups, too. In chromium plate, price...\$2.95



Boons to the busy cook. A combination broiler and grill may also be used for baking or for roasting. Aluminum...\$1.65 A combination pot roaster and steam cooker, also of aluminum, does staunch double duty...\$1.95



A saucy-looking red enamel drip coffee pot holds nine cups. The top is chromium; the base heats quickly and helps conserve fuel. Trimming is bakelite; the enamel is chip-proof and stainless. Price...\$5.45



Your food is cooked in twelve minutes in this pressure cooker. Holds enough meat or vegetables to serve three or four. Meats should be preheated four minutes and seared during that time. Of cast aluminum, \$11.95



You needn't miss your favorite crooner while you're en route. This portable auto radio rides the front or back seat, is 5-tube, operates on car battery or any 110 volt, 60 cycle A. C. Full tone, streamlined...\$69.50



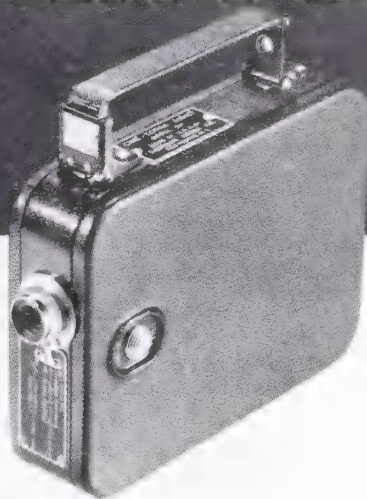
PHOTOGRAPHS BY

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See the Ciné-Kodak Eight at your
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Rochester, New York.

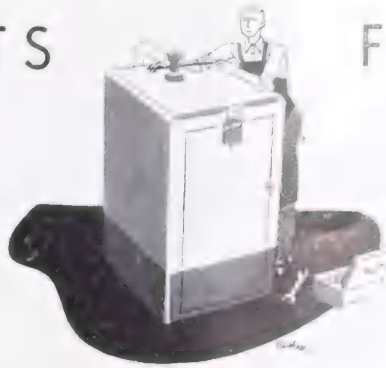
* IN THE MOVIE STUDIOS of Hollywood, a
shot is one continuous scene of a picture
story. The Eight makes 20 to 30 such
scenes—each as long as those in the aver-
age news reel—on a roll of film costing
\$2.25, finished, ready to show.

If it isn't an Eastman, it isn't a Kodak



TRADE FACTS

FOR HOME BUILDER



Tell us what booklets reviewed on this page interest you and we will have them sent promptly and without obligation. Address: House Beautiful Trade Service Bureau, 572 Madison Avenue, New York

Heating Equipment

IDEAL HEATING FOR COTTAGE OR SKYSCRAPER. Here in one comprehensive booklet is information about the heating systems and heating equipment of the American Radiator Company. Graphic illustrations and simple descriptions make it easy for the layman to understand the various types of heating. AMERICAN RADIATOR CO., NEW YORK.

THE NEW WAY TO BETTER HOME HEAT tells about an all-in-one oil burner, boiler and hot water heater. Points of interest are complete automatic service, quick heat without waste of oil, and the compact unit. DELCO APPLIANCE CORP., ROCHESTER, N. Y.

GENERAL ELECTRIC'S LATEST CONTRIBUTION TO HOME COMFORT is an all-enclosed automatic furnace especially designed to burn gas. Can be used in a basement play room because there are no hot outside surfaces within reach and nothing children can tamper with. Two residential types, in ten different sizes, are described. GENERAL ELECTRIC CO., INC., NEW YORK.

QUICK HEAT ON COLD WINTER MORNINGS. A folder describes the National Bonded Jacketed Square Boiler, designed for homes or small buildings, to burn hard or soft coal, coke, oil or gas. For use on steam, hot water or vapor heating systems. NATIONAL RADIATOR CORP., JOHNSTOWN, PA.

HUMID-HEET furnishes the required amount of radiator heat and automatically replenishes the air with moisture in direct proportion to the temperature of the radiator. The booklet gives other interesting data. UTICA RADIATOR CORP., UTICA, N. Y.

THE FIREPLACE THAT CIRCULATES HEAT. The Heat-ator fireplace adds circulated heat to the directly reflected heat of the usual fireplace and is guaranteed smokeless. Of interest to those who live where cool seasons are short and general heating systems unnecessary. Excellent for chilly spring and fall days before the furnace is started. HEAT-ATOR CO., SYRACUSE, N. Y.

Toys

PLAYTHINGS. For the small boy who whistles "The Man On The Flying Trapeze," here's a real trapeze. It's part of the four-in-one Junior Gym and has a set of rings, a swing and horizontal bar. Real log cabins, sand boxes and sand toys, tents, slides, see-saws, little and big boats, scooters, fishing tackle and outdoor games in abundance are catalogued. F. A. O. SCHWARZ, NEW YORK.

Blankets and Comfortables

YOUR BLANKETS—THEIR SELECTION AND CARE. Blankets of correct size and weight are important factors in wooing restful sleep. Kenwood's attractive booklet helps you select the blankets you require for each season and the sizes best adapted to your beds. Instructions are given for proper care and washing. KENWOOD MILLS, NEW YORK.

HOW TO USE COLOR IN YOUR HOME includes a large color chart to help the home decorator com-

bine colors harmoniously. It points out that bedroom decoration must consider the colors used in bedspreads and blankets. Esmond blankets may be had to harmonize with any color on the chart. THE ESMOND MILLS, ESMOND, R. I.

HOW TO CHOOSE AND CARE FOR BLANKETS. A fine brochure gives much interesting information to help in the selection and care of blankets. Lady Seymour gold thread blankets are shown, in two types. The reversible ones are in attractive color combinations and there are many choices in the popular plaids. SEYMOUR WOOLEN MILLS, SEYMOUR, IND.

WOOL SEAL. A folder explains that Palmer comfortables are warm and yet light because of the new process filling, consisting of a covering of pure wool that seals a soft, puffy cotton interlining. These comfortables are designed for double or single beds. The nap is moth-proofed and sterilized before being made up. PALMER BROTHERS CO., NEW LONDON, CONN.

Decoration

THE HOUSE OF FINE LINENS, LACES, HOME FURNISHINGS. The McGibbon line includes table and bed linens, cloths of real lace, simple or strikingly modern bath sets, luxurious comfortables and blankets, curtains and drapery fabrics. Fine period bedroom sets and other furniture are also shown in the booklet—all of these just a hint of what this shop offers. MCGIBBON, NEW YORK.

THE NEW HOME DECORATOR. If the nursery looks a bit drab Sherwin-Williams paints will restore it nicely. Brushing lacquer will make the furniture look like new. Semi-Lustre makes easily washed kitchens and bathroom walls; flat-tone will give new life to a living room. The booklet tells about exterior paints, too. THE SHERWIN-WILLIAMS CO., CLEVELAND, OHIO.

Floor Coverings

AMERICA'S FAVORITE WITH YOUNG AND OLD gives pertinent information about Congoleum Gold Seal rugs in popular sizes and by the yard. Smooth, resilient surface, easily cleaned with a mop or cloth. Patterns are French Provincial, hooked-rug, Oriental, tiles, modern themes and others, many of them shown in color in the brochure. CONGOLEUM-NAIRN INC., KEARNY, N. J.

INTEMPO RUGS are of a fine, firmly woven Axminster fabric made from blends of sturdy and resilient wools. They come in patterns designed by well-known modern artists to harmonize with modern settings or with period rooms. Color combinations may be rich and bold, clear and warm, soft and cool, as preferred, but are always harmonious and pleasing. The rugs come in sizes from 9x12 to 27x54. BIGELOW-SANFORD CARPET CO., INC., NEW YORK.

PERIOD INTERIORS is a handsome brochure, illustrated in color. It begins with a chapter on the ensembling of beautiful interiors, then gives the special characteristics of each of the most popular periods—in furniture, floor coverings, texture and

color of fabrics, pictures and accessories. A is devoted to data helpful in choosing carpeting, rugs for various types of rooms. CHARLES P. CRANE CO., PHILADELPHIA.

Flowers

BULBS FOR AUTUMN PLANTING. Four late-flowering tulips have been selected for striking color combinations and make up a special offer. Sweeps of yellow daffodils will brighten a large garden at small expense. Hyacinths, hardy lilies, iris, tulips of many types and other fine bulbs are listed. STURM & WALTER CO., NEW YORK.

AN IRIS LOVER'S CATALOG. An original method of color grouping is used in this excellent booklet making it quite simple for the reader to select favorite types and at the same time plan a definite color range. Five hundred varieties are classified according to color, relative merit, habit of growth and season of bloom. SCHREINER'S IRIS GARDEN, ST. PAUL, MINN.

IRIS, POPPIES, LILIES, HEMEROCALLIS. Six Cooley iris introductions are offered—one a giant lavender, another a rare variety of dark, yet deep amethyst, without veining, with heavy beard underlaid with blue. Dutch and Spanish for fall planting are also of particular interest this time. COOLEY'S GARDENS, SILVERTON, ORE.

Marble

A VERMONT MARBLE GARDEN is the title of a page leaflet with which are inclosed a collection of photographs showing the many outdoor uses of marble. There are marble swimming pools, fountains, and shelter houses, and lovely individual pieces such as bird baths, sun dials, garden benches and ornamental vases. Even a single small piece of marble is effective among greenery and flowers. VERMONT MARBLE CO., PROCTOR, VT.

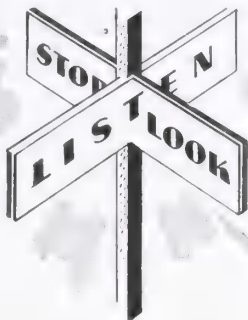
Home Equipment

PROTECT YOUR FAMILY! A day and night fire signal for the home is an electrically operated precision device that quickly detects fire and sounds the alarm. The booklet explains its mechanism, points out its value also in protecting schools, warehouses, factories, garages and other buildings where the fire hazard is high. GAMEWELL CO., TON, MASS.

ALTERNATING CURRENT ELECTRIC GENERATORS. PLANTS are complete units for those who produce their own electricity. The various sizes operate on gasoline and furnish sufficient current for lighting, running motors and household appliances, and for commercial purposes. Current is generated only as used. Engines are cycle, air-cooled. The brochure tells also of direct current models. D. W. ONAN & SONS, MINNEAPOLIS.

DANGER AHEAD UNLESS—This booklet describes a fire-resisting and weatherproof roofing that can be applied over old roofs, providing greater protection for warmth in winter and coolness in summer. UNITED STATES GYPSUM CO., CHICAGO.

Don't say we didn't warn you!



IF YOU WANT YOUR SHARE OF THE SLIM SUPPLY LEFT OF 16- AND 18-YEAR-OLD PRE-PROHIBITION VINTAGE WHISKEY, BETTER ACT RIGHT NOW!

HERE is a limited supply of pre-prohibition rye and bourbon still remaining in the nation's warehouses.

Several of the most famous brands of these whiskies belong to National Distillers and its subsidiaries.

When this diminishing supply of rare old whiskey is exhausted, you will never see any more, as the government customarily requires that whiskey be withdrawn at the end of 8 years from the barrels and bottled for purposes of revenue.

You might, however, reasonably ask—won't this supply last a long time? Is there any immediate need for haste in acquiring a stock?

It is not our purpose to sound a selfish alarm. You will always be able to get good whiskies—there is a good supply of aged-in-the-wood and bottled in bond four-year-old ryes and bourbons coming along. *These will be available under the same brand names mentioned here.* On the other hand, statistics, based on sales, indicate clearly that every single case of this 16- to 18-year-old vintage whiskey will be sold within a relatively short time.

With the return of better times, people of means are again shopping for character and quality in the liquors they drink and serve.

This explains why our 16-year-old Old Taylor is now completely sold out—as are several other venerable National Distillers brands.

It also explains the swiftly mounting demand for our famous pre-prohibition ryes and bourbons—notably Sunny Brook and Old Grand Dad, both from 16 to 18 years in age. And for Mount Vernon—our one remaining prohibition-aged rye—ranging in age from 12 to 13 years.

So if you wait too long, don't say we didn't warn you.

When liquors of this rare calibre, limited in supply, can be bought at moderate prices, it is obvious that they can't and won't last very long.

The famous brands OLD GRAND DAD, SUNNY BROOK and MOUNT VERNON make up the greater part of this special limited stock, but also there are small quantities remaining of OLD McBRAYER, BOURBON de luxe, BLACK GOLD, BLUE GRASS and OLD RIPPY.



Whiskey so rare as this is really "occasion" whiskey—not for the everyday cocktail or highball, but for the unusual occasion.

PRODUCTS OF NATIONAL DISTILLERS



Modern In New England

CONTINUED FROM PAGE 35



it's only a few
WEEKS until

... fall with its many seasonal activities will be upon us. Once the children are off to school or college there'll be no end of decoration and furnishing to be done; perhaps a single room or then again a complete renovation for the entire house. If you're like us you will want to plan these major moves with plenty of complete knowledge in advance, of just what they are and when they should be done.

Of course, you'll find no end of inspiring information in every issue of HOUSE BEAUTIFUL. There'll be intriguing articles about every major interest in the home and they'll be so copiously illustrated with camera shots or pen sketches that you just can't go wrong.

But, heed this note of warning. Go off into retirement right now and set down with pencil and paper everything you have in mind to do. Budget it if you like for it's just as well to know the approximate drain on the exchequer. And then, if you find yourself confronted with what seems to be an unsolvable puzzle in your program, look to us for advice and consultation. Just give us the intimate details on a post card and we'll have the required information sent to you in plenty of time for you to start your fall renovation program. Just address your inquiry to:

HOUSE BEAUTIFUL

combined with

HOME & FIELD

572 Madison Avenue, New York

floor, this whole area becoming virtually a return air duct. In the sitting room the warm air comes from a grille over the entrance door and in the bathroom from the shelf at the back of the tub. Thus one of the most vexing problems in decorating has been handled by making the grilles admitting this warm air component parts of the design.

THE BUILDING is air-conditioned and in the sitting room Thermopane glass is used. This consists of double panes set so closely together that the effect is of single glass, but with an air space that prevents condensation. Some kind of double glass is practically imperative in a room in which there is sufficient humidity to be effective, since with a moisture saturation of 45 percent at a temperature of 68° or 70°, which engineers specify, condensation will form when the air strikes cold glass. Advantage is also taken of another recent application of science to a building material in the use of aluminum foil in the roof for insulation. The principle involved here is the almost complete reflection of radiated heat from a highly polished and untarnishable metal surface, and this unique quality of aluminum foil makes it extremely efficient as an insulating material.

CONSIDER NOW THE rooms themselves. The studio is big and bold and businesslike, stripped down with no unes-

entials. It has extensive plain plaster walls, waterproofed for hosing down, and is perfectly lighted by a large sloping skylight extending the full length of the north side. On this north side, too, are one-story alcoves where sketches and small figures can be worked at in a more intimate mood. Finally, it is cheerful and distinguished in color. Its walls, integrally colored, are gray shading toward green, but, because of their slightly rough texture, they take on greater intensities of color in different lights. The floor is a bright, pure blue linoleum, and there are accents of pomegranate red on the steel beam that runs the length of the ceiling for block and tackle to lift heavy figures, on the steel frame of the studio window, on the sheet metal shades of the ceiling lights, on the cylindrical light by the door and on this door itself.

BEYOND THE RED door, the sitting room is a satisfying place for relaxation. Here, too, color has been used with distinction. The walls, two blue and two yellow, with a band of yellow about eighteen inches wide carrying across the blue walls and so binding them all together, the floor of blue linoleum and the ceiling of yellow all make a perfect setting for the modern furniture. The overmantel shows a highly original decoration, suggested by the new integrally colored aluminum. Strips of this outline, in a much simplified rendering,

a design that depicts the human colors used are red, gunmetal, aluminum, copper and brass, which rich the picture without being so conspicuous as to make it spotty. Strips are attached to the underplaster and the finish coat thereon. The first intention in work on this decoration was to use the color as an inlay finished flush with the coat, but experiment proved that a section of about one-half inch gave a more effective result, since by casting a shadow it gives an illusion of relief. An unusual feature of the finishing in this room is the window broken up into a number of chairs which may be drawn in or out of the room when guests come in for tea.

FINALLY THERE is the bathroom. In this case it not simply to be granted. It has, for example, make it different from all other rooms, a rounded wall on one side a piece of studio window on the other. Even in its fixtures it is not so for it has the new tubular lavatory and a tub uniquely set in glass with aluminum foil, which give a cool sea-green look. At the entrance the room in a niche at the left a dressing table of glass shelves with and top of mirror, which give a sparkle by the myriad reflections of many small bottles and the red yellow of the hanging opposite.

Week-End On The Dunes

CONTINUED FROM PAGE 44

elimination of servants. The architect's problem was to build four walls and a roof around these ideas—all of which involved a willingness on his part to depart from standardized design—and to make a wise choice between essentials and nonessentials. I wanted the house to be well built, within a certain price limit, \$5,000; and outside of actual construction materials, I wanted to spend as little as possible on exterior effects and interior finish.

THE EXTERIOR is, therefore, of the simplest design. Flat California redwood siding is laid horizontally on the outer walls. There is a flat roof, and there is no trim. The house is a type which, without any attempt at being "modern" or extreme, develops quite naturally from functional requirements. Due to the slope of the land both floors are ground floors, the upper level opening on to the beach, the lower on the land. A small spiral staircase connects them interiorly and there is a flight of steps leading to a balcony outside.

PRIMARILY I WANTED a house which could be conveniently used as a camp, but which could also be run with servants. I wanted bedrooms which could be used either for children during vacations or for guests over week-ends. I wanted a two-car garage incorporated in the house. I didn't want a dining room and I didn't want to waste space on staircases and hallways. I wanted spaces in which to take baths or showers and dressing spaces for visiting bathers and their bathing suits, but no conventionally planned bathrooms, which

would be available to only one occupant at a time; and also I wanted all the rooms, including the "room with the tub," to be outside rooms, most of them opening onto the beach.

THE KITCHEN HAD to be an owner's kitchen as well as a cook's kitchen. Piazzas were eliminated because one rarely uses them so near the beach. Either one is sun bathing on the sand, or one wants to get out of the glare and the wind. Moreover, covered porches keep out the sun, and on the seashore, where you get a good deal of damp weather, you want to let in all the sun that you can. Finally, having the advantage of being neighborless, I wanted to be able to see as much as possible in every direction all of the time.

IN THE LIVING room I wanted four exposures. Openings had to be planned to take care of my favorite views. Looking up the beach to the east, for example, there is a high-flying dune which cuts the sky like the sweep of a crested wave and gives the only nearly vertical note in the surrounding landscape. Over this peak the morning sun creeps in through an east window. Two low double dunes, thrown out in a semi-circle like ramparts, protect the house from the ocean to the south. The shore along here is straight and unbroken, and except in stormy weather when the ocean reaches out to the very foot of the dunes, the beach is usually fairly flat and wide. This is my south view. To the west and north the marshes curve in and out along the edge of Mecox Bay. A corner window and a

balcony seemed to be indicated and on fine evenings this window gave very good care of the sunsets.

MY LIVING room is probably more a real "living" room than most of the so-called, because the family eat and sits in it in the evening, sleep in it and use it as a studio daytime. The brick fireplace wall built out into the room is set at an angle almost in the center and an artificial corner for a built-in. The center of the room is the room. Here I have a desk, a big chair and occasional tables. At the northwest end, in the sunset view, is the dining corner. Natural benches under the windows and square sand-blasted oak table, a side table for extra dishes—even if it is conveniently within reach for the southern end of the room. The faces the ocean, juts into the sea the entire end of the room is Metal-incased windows are set in floor and extend almost to the ceiling and you feel as you lie on a built-in corner couch that you are literally out of doors.

THE LIVING room is separated from two bedrooms by a short narrow off of which, on the beach side, are dressing and wash rooms and a room. There are hall cupboards, linen and blankets and a "dry" closet built in between the kitchen and the bedrooms. In this, besides the space, there are shelves to take the tops of chests of drawers.

(Continued on page 68)

★ ★ ONE OF THE ★ ★
57



It takes a Clever Chef to make
CONSOMMÉ THAT JELLS
without adding gelatin

REALLY good full-flavored jellied consommé is rare. And for good reasons. Let Heinz soup chefs tell you why:

"Clear, full-bodied consommé, as the French enjoy it, requires great patience and skill. But when chilled, *well-made* consommé jells *without* dilution with gelatin. Thus its rich, meaty flavor and seasoning remain unimpooverished."

Heinz concocts and cooks consommé precisely as skilled French chefs do. Selects choice meat stock and rich-marrowed beef bones. Prepares and deftly seasons the soup in small lots. Simmers it very slowly in open kettles, to infuse into the

broth every drop of the delectable juices and blend them completely with the seasoning. Skims it amber clear, through fine sieves. Seals it air-tight into stout tins.

That is why Heinz Consommé, like that of master soup chefs, jells with nothing added to it. Merely chill it thoroughly, in the tin, open it, serve it.

Heinz Consommé, like the fifteen other Heinz Home-Recipe Soups, is a *finished* soup. Add *nothing* to it, whether served cold or hot. Select grocers have it. H.J. Heinz Co., Pittsburgh, U. S. A.; Toronto, Can., London, Eng.

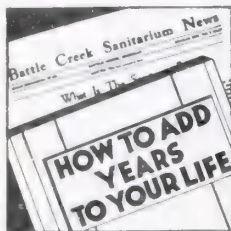
HEINZ CONSOMMÉ





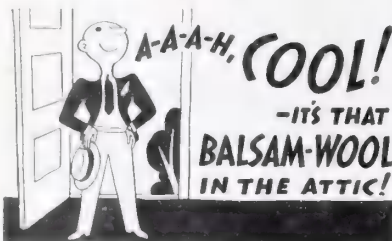
The First Rule of Health

—is to have your doctor keep close watch over your general physical condition. If your case requires re-education in the methods of living, diet and relaxation under a group of specialists, consult your physician about the advantages of Battle Creek.



A new booklet, "How To Add Years To Your Life," and the next six issues of "Battle Creek Sanitarium News," devoted to health betterment, sent for 10 cents, coin or stamps.

BATTLE CREEK SANITARIUM
DEPT. 2744, BATTLE CREEK, MICHIGAN



Do you know how simple it is to insulate your house against summer's sweltering heat? In a few hours, any carpenter can tuck BALSAM-WOOL Blanket Insulation into your attic floor or roof. That's all there is to it—but once the job is done, you'll always have a cooler house in summer and spend far less for fuel in winter.

BALSAM-WOOL costs amazingly little. It is windproof, waterproof, vermin-proof and fire resistant. Satisfaction guaranteed. Write for the facts!

WOOD CONVERSION CO., Room 111
First National Bank Bldg., St. Paul, Minn.

I want to know why BALSAM-WOOL insulation pays. Please send me the complete facts.

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BALSAM WOOL

THE BEDROOMS ARE small, but each has two four-by-six windows. Bedsteads have been eliminated throughout the house. Mattresses on box springs, to which have been fastened rollers, look like built-in day beds set into the corners of the rooms. They allow for maximum floor space and can also be moved about easily. The bedrooms give more the appearance of sitting rooms because there is no obviously "bedroomy" furniture in them. Besides the beds, each has a desk, a bookcase, small tables

and chairs, but no bureaus. All clothing is kept in the clothes closet.

ON THE LOWER floor there is a double room and bath which is suitable either for a boy's room, a guest's room or a maid's room. In the downstairs foyer a hot water boiler and oil heater, which is fed automatically from an exterior storage tank, use up a very small amount of space and make no dirt, so that besides the two laundry tubs there is room for a carpenter's bench and the

children's miscellaneous paraphernalia. The "attic" is also on the lower and next to it a door leads directly to the garage so that it is not necessary to go outside to get in and out of the house. This is a great convenience.

SOME DAY I hope to add a two-story wing, but in the meantime even a minimum of space I find my home tremendously easy to live in. My children enjoy it, and so, apparently, do I.

FRANCES T. M.

In The Fashion of Elizabeth

CONTINUED FROM PAGE 41

flowered areas little attention was given to placements, aside from those demanded by necessity and usage, such as inclosures, paths, seats and shade, the definitely prescribed tenets applied to the estates of the gentry. In following them it is possible to create as charming gardens as those in which Elizabeth jollied her courtiers.

THE TERRACE. First and foremost the garden was laid out strictly in connection with the house, designed and planned by the same architect, for the one should continue and complement the other, and present no heterogeneous jumbling of edifice, lawn, paths and flower beds merely designed to fill a given space. From the house one stepped to a terrace, usually a couple of feet above the level of the garden, the edge railed or balustraded, width and length depending upon the shape and size of the adjoining building. This area was surfaced with grass or gravel, sometimes flower or shrub-bordered and tree-shaded, serving the manifold purposes of sitting room, bowling green, or presenting a point of vantage to view the adjacent garden.

THE WALKS. Steps connected the terrace with the garden, and wide straight walks called "forthrights" formed the main lines of the pattern, crossed by narrower paths, the spaces between being filled with grass, flowers or greens. The walks' surface was decided by the consideration of use or show. If for the former they were of gravel, sand or tile, to the end that showers of rain falling might not offend the walkers on them; if the latter, spaciousness and fairness were better expressed by turf or sweet-smelling herbs. Camomile was a favorite for this, as it forms a thick soft mat.

PLEACHED ALLEYS. The English folk have ever liked their outdoor comfort, so the idea of the shaded walk was borrowed from Italy, and some of the broader walks or alleys were screened by trees with tops intertwined, pleached or pleated, the plants used being wych elm, ulmus glabra; willows; limes; hornbeam, carpinus; cornel, dogwood; privet; whitethorn, crataegus oxyacantha; maples and sycamores. These delightful shadowy walks are still to be found with us in some of the older developments, and a new Ohio garden has contrived a charming effect with white birches. To be absolutely Elizabethan the silver birch, betula verrucosa, would be chosen for such use, as that is the one of the family indigenous in Britain.

INCLOSURES AND LOOKOUTS. Each garden unit was surrounded by a wall of brick, stone, hedge material or plantings of "drie thorne or willow" called a

rough or dead inclosure. (This would make it more or less correct to employ today one of the types of sapling or habitant fences.) For hedges yews and privet were well liked, but the favorite was the May or whitethorn, crataegus oxyacantha, which formed an impenetrable barrier in a short time, and was good-looking at all seasons of the year. There is today every reason for more hedges of this plant to be seen around our gardens. It is easily obtained, and no more expensive than many of the materials used. Where there is an inclosure there must be a gate, and this was an important feature in Elizabeth's time. Elaborate ones of pierced ironwork, hung between pillars of brick or stone, led to the manors, and at the simple cottages they were set in the walls or hedges, usually with some decorative flanking of flower or shrub. While such a thing as an uninclosed garden was not to be contemplated, a curious paradox of mind demanded the creation of some sort of a lookout. So it was considered desirable to have some high point within the walls from which an extended view over the whole domain could be obtained. This vantage point might be a high terrace or artificial "mount," often banked up against an outside wall, and crowned with summerhouse or arbor (sometimes called gazebo), twined about with vines such as white and yellow jasmine, honeysuckles, ladies' bower, clematis vitalba, and climbing roses.

POOLS AND FEATURES. Water was nearly always prominent. It was conveyed to every part of the garden by means of underground pipes, or hand-carried and emptied into large receptacles or great jars placed in convenient places. There were quiet pools for beauty or the graceful fountain spray, simple or elaborate. Lead vases and figures, to be found once more in the shops of today, were chosen with restraint, for ornaments were not as numerous in 1580 as they became in 1880. Mazes, labyrinths, topiary work held the fancy of the grande monde, but they were not for the commoner's garden either then or now. Sun dials of all varieties belong in the picture, the simple column model being much in vogue, with the base surrounded by a circle of grass.

FLOWERS. Flowers were put in borders along the walks and hedges, in a manner corresponding to our herbaceous borders. And then there were those creations so intriguing to the modern mind as we dally with the possibilities of revival even in small areas—the knotted gardens. These were combinations of patterns in lines and curves, formed by borders outlining the design, and filled with low-growing flowers. Only the fancy of the designer limited the pattern: it

turned and wound as his whim pleased. No great space was needed, twelve feet square sufficing for a small unit, and no better planting could be devised than the one suggested by Thomas Hill in "The Gardener's Rinth" of 1689: "The edging to box, thrift, pansies or pinks, the plants planted near to one another which give such grace to the garden the place will seem like a tapestry of flowers." Other English flowers were roses, daisies, marigolds, gillies (applied to both pinks and wallflowers), violets, roses, and columbines, the "outlandish" blooms were dafrillarias, saffron (autumn crocus), lily candidum, flower de luces, tulips, anemones, French cowslips, the Christmas rose (helleborus), white lilac or pipe tree, are but a few of over two hundred Shakespeare mentions, and whatever he draws we learn that the Elizabethan garden was a place of moment for the mind, occupation for the hands and recreation for the

Books for assistance in planning the garden:

The Plant Lore and Garden C. Shakespeare—Canon Ellacombe
Old Time Gardens—Alice Morse
English Pleasure Gardens—Rose
ish Nichols
The Story of the Garden—Elean
clair Rohde
History of Gardening in Eng
Alicia Amherst
The Shakespeare Garden—Esthe
gleton

Plants Used in the Elizabethan

Shade trees—Willow, lime (lilac), oak, maple, yew, wych elms, whitethorn, hornbeam, sycamore, nut, ash, the pine-apple tree.
Fruit trees—Apple, quince, pear, plum, peach, with the apricot introduced.
Shrubs for hedges—Box, yew, cypress, privet, thorn, roses, juniper, rose, cornel, pyracantha, sweet briar, syringa, laburnum, cotoneaster.
Vines—Jasmine, honeysuckle, climbing kidney beans or scarlet runner vine (grape), woodbine, gourd, morning glories.
Roses—Cabbage or Provence, A. briar, damask, moss, the French gallica (Provins), wild roses, the Scotch and dog roses.
Herbs—For edging: thyme, thyme, germander, marjoram, lavender-cotton. For turfing: mile, burnet, mint, thyme; all cinal herbs, two favorites being mandrake and the blessed culinary herbs for flavoring, for fragrance.

(Continued on page 71)

At LEADING HUNT CLUBS

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Seagram's

Today, with stocks of well-aged whiskies running low, you will find at leading hunt clubs a marked preference for Seagram's fine whiskies.

For word has spread among those who know that Seagram's holds *the world's largest treasure* of fully aged Rye and Bourbon whiskies. They have found that when they say "Seagram's Rye," "Seagram's Bourbon" or "Seagram's V. O." they always get fine whiskey distilled in the best American tradition . . . full body . . . full flavor . . . every drop at least 5 years old.

We offer Seagram's bottled-in-bond whiskies for *your* approval and invite you to enjoy their mellow smoothness.



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and be sure

William V. C. Ruxton and his daughter, Miss Ruth Mary Ruxton, with the celebrated pack of English hounds he imported. Mr. Ruxton, who was Master of the Fairfield and Westchester drag pack in Connecticut, has just been chosen Joint Master of the Cattistock in England.

ARE YOUR LIPS WORTH 5 CENTS?

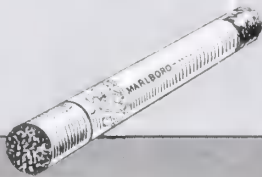
—five cents extra? Then make sure of Marlboros. Immaculately clean, with well bred distinction.

No magician can argue 5-cents extra quality into any cigarette. You've got to

buy it. And no multi-millionaire is rich enough to buy himself a finer cigarette than *your* IVORY-TIPPED Marlboro.

A successful *man's* cigarette... preferred by smart women.

MARLBORO
PLAIN & IVORY TIPPED
America's finest cigarette



Philip Morris

plan for next winter's

HEAT right NOW

August is an excellent time in which to examine all the latest types of heating plants; there'll be no need for snap decisions.

Health and comfort can come only from a well planned and adequate heating system, carefully chosen and properly installed. Perhaps to make the selection an ideal one you might like a little advice on the subject. If you will check the type of heating equipment you are interested in, HOUSE BEAUTIFUL will have booklets and literature, issued by leading heating equipment firms, sent to you without charge.

☐ COAL

☐ GAS

☐ OIL

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Address _____

TRADE SERVICE BUREAU

HOUSE BEAUTIFUL

combined with HOME & FIELD

572 MADISON AVENUE, NEW YORK CITY

Bells—Fritillaries, both the Crown Imperial and guinea hen flower; the lilies martagon and candidum; tulips from 1582 on; hyacinths, daffodils (twenty-four varieties grown in 1597); autumn crocus (saffron); leucojum. Garden flowers—Pansies, daisies, wall-flowers (gillyflower), lily-of-the-valley, marigolds, Canterbury bells, anemones, mugwort (artemisia), primroses, violets, stock (also called gillyflower),

cowslip, iris, the double peony, loss, columbine, dianthus or the European hardy cyclamen, the Christmas rose, spiderwort flowers and larkspurs, bachelor tons, dictamnus, hollyhocks. Main characteristics—Close relation to the house; outer inclosure; diff of level; separate units; walks; shaded paths; water-termed beds; arbors and view

Week-End On A Brook

CONTINUED FROM PAGE 46

home of a miller whose wheel once turned further up the Nissequogue. Within, changes were made for the comforts of living, but few structural alterations were necessary. The new right wing was planned for a good-sized kitchen, so the small one in the original house became a tiny library looking over the terrace. The living room was formerly the dining room, enlarged now by the addition of a bay window where an old Dutch door was placed. The walls are painted white, there is an

oak-beamed ceiling, and the wide board floor was left unturned. The fireplace is old, and a small oven still remains, but is now closed by a door. The furnishings, some new, are all in Colonial character. When the former dining room became a living room, the Lawrences' dining room of the old living room walls were painted daffodil yellow trim and ceiling, white. The floor and cupboards were left as they were in the old house.

Going, Going, Gone!

CONTINUED FROM PAGE 25

and it was simple. Not the way a singer uses his voice, deep from the diaphragm, but right off the chest. It must take years of practice. People began to leave. A young man lugged a table that had come on the truck out to his expensive car. He had paid \$5.50 for it. A well-known New York milliner arrived and bought in bulk. She'd just got a sixteen-room house and she was so excited at the prices that she lapsed into French. One woman was knitting. She knitted all day while she watched the guillotine knock piece after piece of furniture down. Another was hem-stitching a towel. A dealer bought four English prints. The truckman came in

and bid on several of his pie dachshund and an Irish terrier and caused a slight diversion. They came to be friends and peace was restored. A woman in riding clothes arrived with three children who got under foot had a lovely time.

It takes all day to go to an auction. But it's as exciting as hunting. It gets into your blood. You take a hand on yourself and decide not to buy for which you have no possible use. This resolution breaks down before the day is out. The only way to win is to stay away from auction altogether. But go at least once, to see dear the day. It is a great experience.



Fitting a space 5' x 7', the new Lavashower embraces in one compact unit a full-sized tub, shower, lavatory and cabinet for linens and accessories. White or colors. Lavashower Corp.

Feathered Friends

CONTINUED FROM PAGE 28

THE BIRDS are very young they
 ren from their nest and there-
 cept in a room where someone
 rope it's usually a cobbler) con-
 to whistle over and over again
 ne he wants the bird to learn.
 ne has it, the Bullfinch never
 to forget. Dietary requirements
 bird are solely rape seed.

COMMON EUROPEAN finches are
 finch, Siskin, Brambling, all at-
 and sweet of voice.

ORE INTERESTING to own are the
 ive finches, of which there are a
 of different types. They are all
 al in color. Most of them are
 Keep them individually, in pairs,
 the score in a huge cage. But do
 ect lovely song. For diet, they
 be fed a mixture containing
 seed, white millet and Indian or
 millet. Of these, the Zebra finch
 of the healthiest and one of the
 t. Its cheeks are bright chestnut
 white patch, surrounded by
 under the eye. The breast is
 barred with black, and the sides
 ight chestnut spotted with white.
 d legs are a bright orange. In
 e birds are about as large as
 Originally they came from Aus-
 but lots of those you see are
 aviaries, many of them in Cali-
 They breed readily.

OR INTERESTING POSSIBILITY is the
 se, a finch the Japanese devel-
 crossing various species, which
 easily in a cage or in an aviary.
 s in three color schemes, pure
 white and fawn and white and
 e. It does not sing.

ow to the Waxbills, so called
 they have a small red bill
 s very waxlike. They are tiny
 rgetic finches, and beautifully
 The prettiest of the easily ob-
 kinds is the Cordon-bleu. Its
 d breast are cobalt, its tail is

dark blue. The rest of its body is fawn
 color. The cock has bright scarlet spots
 on each cheek, and his voice is rather
 sweet though he has no song. The Fire
 Finch is a very small crimson bird with
 minute white spots on the side of its
 breast. The Lavender Finch is pale blue-
 gray with a crimson tail. The Gray or
 Common Waxbill is a very small bird,
 grayish brown with the under parts
 washed in pink. It is generally colored
 chestnut brown with violet cheeks. All
 of these Waxbills come from Africa, but
 there is another common Waxbill in the
 bird stores which hails from India and
 is known as the Strawberry Finch or
 Avadavat. Its body is more or less scar-
 let, its wings and the sides of its breast
 are spotted with white dots. Seasonally,
 the scarlet becomes brownish.

AUSTRALIAN GRASS FINCHES, not quite
 so common as these others nor so cheap,
 include some of the most beautiful cage
 and aviary birds. The Gouldian Finch
 is the most stunning. There are three
 varieties, the red-head, the black-head
 and the yellow-head, this last extremely
 rare. Their heads differ in color; the
 bodies are all the same. The head is
 red, black or yellow, bordered with a
 turquoise blue band. Back and wings
 are bright green. They have a breast
 plate of shining orange and the under
 parts are bright orange shading to yel-
 low. The tail is black with a long
 center feather which comes to a pin
 point. Their song is not notable. In
 this same category of Australian Grass
 Finches look for the masked finches and
 the long-tailed finches, both types inter-
 esting to own.

MANNIKINS, ALSO KNOWN as Nuns, are
 not so brightly colored. The black-
 headed mannikin has a black head with
 the rest of the body chestnut-colored,
 but there is a tri-colored mannikin
 which is similar to the black-headed
 save that he has a white breast. The
 white-headed mannikin is similar to the
 black-headed except that the head and

neck are buff-white. The song is a mere
 thread.

THAT LIST is sufficient to start a whole
 aviary of seed-eaters, though there are
 many more. Consider now the insecti-
 vorous group, which includes some of
 the most miraculous in color and song.
 They're a little harder to care for since
 they eat Mocking Bird Food, which
 must be mixed with either grated apple
 or carrot and sometimes hard-boiled
 egg. If you wanted to have just one
 bird and that one a prima donna in
 song and lovely as well, the Shama
 Thrush would be your bet. He comes
 from India and is freely imported. He
 is about the size of an American Cat-
 bird, but with a much longer tail. From
 bill to tip of tail the bird measures
 about twelve inches, but the tail ac-
 counts for two-thirds of the length. His
 head and back are glossy blue-black,
 breast bright chestnut. The tail coverts
 are white; the tail is black with the
 outer feathers partly white at the ends.
 These birds may live to the ripe age
 of fifteen years in a cage. They are
 friendly, tame and sing like virtuosi.
 They imitate other birds and sometimes
 noises that they hear.

OTHER BIRDS in this class include the
 European Nightingale and the Black
 Cap. Both are excellent singers, but it
 is hard to get birds which have their
 full song. Another common bird, also
 rather colorful, is the Hillit, sometimes
 known as the Pekin Robin and the
 Japanese Nightingale. It presents a
 patchwork quilt in color: olive, red,
 orange and yellow.

LAST, THE FRUGIVOROUS birds, which
 must be fed on a mixture of Mocking
 Bird Food and bananas and other fruits.
 Commonest and hardiest among them
 are the Scarlet Tanager from Brazil,
 deep scarlet except for black wings and
 tail, and the Blue Tanager, which
 shades from light gray to sky blue.
 Their song is not rich.

The Sporting Side Of Gardening

CONTINUED FROM PAGE 59

its varieties, which range from
 ing dwarfs to giant golden
 You need not worry about hay
 goldenrod is innocent of harm,
 emely tough, a rugged pioneer
 stand bodily transplanting to
 den if you want it there as
 and or boundary plant.

WOODS AND bordering meadows
 y to show the cohoshes, stal-
 generous of blossom and with
 al possibilities for use in the
 ck garden. Pastures and hilly
 y be ornamented with the mul-
 deep-rooted and husky, and
 so naturally that you would
 spect the surprising truth that
 are not natives at all but are
 migrants from Central Europe.
 lvelty silver-green leaves and
 pale yellow flowers are beau-
 d would contribute a lovely
 to the home garden.

CK-EYED SUSAN, one of the gay-
 ents of roadsides and aban-

doned fields, sports polished brown
 heads petaled with golden orange.
 Susan is a true native, sturdy and
 stanch; a real garden possibility. Along
 creek beds or in damp lowlands are the
 lobelias, with brilliant vermilion blos-
 soms branching from dense, erect ra-
 cemes. The blossoms may be creamy
 white, delicate pink or clear china blue.
 If variety is the spice of life, then the
 lobelia is amply and pleasantly spiced.

THE NATIVE SUNFLOWER, on the other
 hand, is a wild flower staple. Its size
 varies but its blossom is always bril-
 liant yellow. On lands too poor even
 for goldenrod or lobelia or sunflowers
 you are likely to find the butterfly-weed
 with its ever-abundant blossoms, rang-
 ing from dazzling gold to rich orange
 in color; a gloriously healthy plant,
 easily transplantable either bodily or by
 seed, and a prolific bloomer. True, the
 butterfly-weed is a bit temperamental at
 times. Before blossoming, its roots must
 develop a mysterious nodule, and occa-
 sionally the plant stages a nonbloom-

ing season due to nodule trouble. This
 accounts for the fact that many a wild
 flower enthusiast has given it up in dis-
 gust, only to be surprised shortly by
 a riotous harvest of blossom.

LANES AND FIELDS are crowded with na-
 tive daisies, lilting blossoms painted
 with the purest yellows in all nature,
 like acres of twenty-dollar gold pieces.
 Or maybe I need another simile. I re-
 member vaguely that in college the
 teachers said never to compare some-
 thing that is with something that isn't.

WILD PEAS BLOOM in protected lanes,
 their dainty lavender flowers nodding
 from slender, winding stems. Tansies
 wave above neglected fields and around
 abandoned homesteads. Along the dust-
 iest of roadsides, and even in vacant
 city lots, you may see the pure yellow,
 leaf-bracted blossoming spires of the
 native primrose.

AUGUST EARTH CRAVES expression— even
 the humblest weeds strive for fruition.



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 economical way.

Whether your TREES increase
 or decrease in value as the
 years go by depends primar-
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For there are always forces
 working against them—and
 over a period of time, under-
 nourishment, droughts, disease,
 sleet, high winds and electrical
 storms are bound to take their
 toll.

The economical way to safe-
 guard your investment is to
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 ervation. And here Bartlett
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 in every step of control and
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 contributions to the science of
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Next Month

HOUSE BEAUTIFUL

Closed its Small House Competition with a hundred and ninety entrants. For weeks before, express wagons pulled up to our door hourly, bulging with plans and photographs.

CELEBRATED ARCHITECTS

Sat in solemn judgment for many hours before a decision was reached. They finally selected the five prize winners, commended others with Honorable Mention, chose enough more to make a total of fifty houses for HOUSE BEAUTIFUL's traveling exhibition.

TELEGRAMS

Were sent off to the winners and the three first-prize houses were arranged in a dramatic portfolio, which will be shown in the September issue of HOUSE BEAUTIFUL.

TRAVELING HOUSES

On September 4, the day after Labor Day, the exhibition begins its travels. In the September issue the itinerary will be announced so that you may know when and where the houses will be shown in your city.

FUTURE PLANS

In October and succeeding months, HOUSE BEAUTIFUL will show the remaining prize winners as well as the Honorable Mention and more houses. In other words, this fall HOUSE BEAUTIFUL will be packed with house designs which display the latest work the architects are doing.

**House
Beautiful**

perhaps a soul, in blossom. The pickerel-weed, for example, lifts up ragged spires of charming blue; the various thistles perform miracles in lavenders; the fireweed and corn weed raise gorgeous rose-purple flowers. Wild asters supplement rich green foliage with quarter-size, golden-centered lavender blossoms and in doing so offer lyrical competition to the so-called garden aster which, in a botanical sense, is not an aster at all. And dozens of others of the common weeds produce blossoms that transform them, at least for the time of bloom, into something decidedly more than common weeds.

AUGUST WILD FLOWERS give colorful and emphatic support to the credo that life begins at forty. They are creations of rich maturity, of deep shade and bright sunlight, of wind and rain and heat. They justify August's title of "royal month of purple and gold." But skillful foils are provided for these dominant tones. The month also brings a diverse vanguard of delicate and fragile flowers such as the exquisite grass of Parnassus, whose tiny six-petaled blossoms are of snow-white, faintly striped with green; or the Virgins-bower, also delicately white and mysteriously fragrant, found in shaded lanes or open woodlands.

ALONG FENCEROWS or beside herb shelters you may see the fragile ivory-tinted mock bishop, the mistflower, and the thoroughworts, whose immaculate blossoms range from pale pink through the purest of lavenders to the snowiest of whites. The delicate yellow jewel-weed waits along shaded creek beds, and if

you happen to be in New England or corresponding countryside you are apt to find the bellflower, its slender spires ornamented with bell-shaped blossoms of graceful lilac-blue. Wild morning glories, varying through all the colors of the rainbow, climb sunward in fields that have not been too much torn with late plowing.

AUGUST ALSO SHOWS a charming host of in-betweens, flowers well characterized by striking color schemes, yet rather too rare to be dominant standbys. In the north and east, providing the weather has been seasonable and you don't mind climbing high hills, you will find the bluebell—the very same flower that glorifies the highlands and lyrics of old Scotland. Then there is its American cousin, the harebell, another pride of the vast August cavalcade, with slender stems of bell-shaped, turquoise-blue blossoms that sway and prance in summer wind on roughlands and open hillsides. Bluebells and harebells particularly challenge the skill of the home gardener who would adopt them. The flowers are propagated best by seedling. Incidentally, all heavy or husked seeds may be helped by preliminary soaking in water. The stalwart blue flag, everywhere known and everywhere popular, is a perennial with a fondness for meadows and open lands. Its graceful, sword-shaped leaves rise in gallant support of violet-blue blossoms, veined in yellows and greens and white.

NO ADVENTURE AMONG August wild flowers would be complete without some appreciative notice of the native lilies.

If you are both persistent and you will find the red wood-lily, high-lifted, gorgeous cups of vermillion. Then there is the turks-cap lily which I must confess a wholehearted enthusiasm. An equally charming habitant of grassy roadsides, openures and abandoned homesteads, so-called blackberry lily, a refugee from old gardens, so versatile and hardy it has now become one of the most spread and best loved of all American wild flowers. Its graceful blue foliage and orange-yellow blossoms dotted with reddish-brown, justify esteem, and it is beautiful to look at in the open country or in the home garden.

FOR THAT MATTER, most of the lilies can be transplanted bodily into cultivated gardens with a fair amount of success, particularly if the soil is moist and rich, and I predict that the increase in garden popularity of the clan. The same prophecy may reasonably apply to scores of other wild flowers. Each year sees more and more of the huge treasury introduced into home gardens, for variety's sake, surely for beauty's sake. And each year sees more and more reliable seed sources, nursery dealers specializing in wild flowers and flowering shrubs.

BUT ALL THIS is beside the question. Wild flower propagation for the garden like wild flower appreciation, can be compassed by no platitudes or formulas. These flowers are part of one's heritage of the magic of doors—a challenge to the spirit of experiment and adventure.

Please Tell Me

CONTINUED FROM PAGE 60

be painted pure white and others claim ivory is better. I am under the impression that white was used in the early days. Isn't that so?

ANSWER: White was very seldom used in the early days and the present tendency is to get away from it except for special effects. Café au lait, putty, numerous shades of green, and yellows, pale apricot, etc., are but a few of the possibilities. If one color is used throughout the house, although there is of course no reason why it should be, ivory is generally pleasanter to live with and easier to decorate with than pure white. On the other hand, white—and especially the new "bone white"—is very smart under the right conditions and may be necessary to carry out your decorator's contemplated scheme.

QUESTION 224: How can I keep flies from coming down the chimney in my farmhouse? The fireplaces are used practically every day all summer, but the openings are very large with large flues and flies come down even when a small fire is going. Cone-shaped screens in the top of the flues have been tried and work but have to be cleaned so frequently as to be an annoyance.

ANSWER: Properly fitting metal dampers in the throats of the fireplaces, kept closed, will solve the problem when there is no fire. A fine mesh screen completely covering the fireplace opening would keep the flies from coming

into the room, but they might, it is true, collect behind it and come out when the screen is removed, for the building or lighting of fires. If a metal damper isn't practical, try setting a screen with a handle into the throat of the fireplace. This can be left in place except for large fires. This, also, may collect soot and require constant cleaning, but it will be easier to get at than one at the top of the chimney.

QUESTION 225: Many of the walls in my old house are of matched boards. With the settling of the house the joints have opened, letting in cold air. When these walls are papered cracks appear with the coming of cold weather. I should like to paint the walls and should like to know whether there is any satisfactory and permanent way to fill these cracks.

ANSWER: Your boards will continue to swell and shrink with the variation of the moisture content of the air. If by any chance boards of all one width were used, you might cover the cracks with wooden battens nailed to one board only. This permits some movement of the boards but by covering the cracks keeps the cold air from coming through. Then either stain or paint both boards and battens. Do this when the boards are at their driest, for otherwise the board as it dries out will pull away from the batten, showing a line of unfinished wood. This treatment should be used, however, only if the cracks between boards come at regular intervals

and with reasonable relation to door and window openings so that the repeating lines of the battens give a pleasant, not just a hit-or-miss effect. More probably your walls are of random width boards, in which case lath and plaster may be the only answer, as to date there is no truly permanent crack filler on the market.

QUESTION 226: What is the best way to seal the joint between wide clapboards and a chimney which projects through the wall?

ANSWER: The best way to seal between a projecting brick chimney and a wood frame wall is to widen the chimney a few inches either inside or outside so that the brick carries the sheathing and closes the joint. The clapboards are then simply butted against the brick. There is too much swelling and shrinking in wood to put anything put in the crack between brick and wood of any great value.

QUESTION 227: What kind of paint is best for painting smooth plaster walls? Must the walls be sized before they are painted?

ANSWER: Plaster is a porous material and the reason for first sizing it before painting is to break the suction which otherwise absorbs the paint, making more coats necessary to do the job. There are many kinds of paint but only a few are used with satisfaction, but lead and zinc still holds its place as one of the best.

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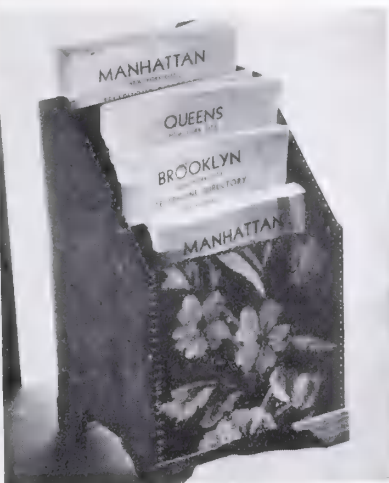
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10 You probably wouldn't be old
enough to remember when the
barber had a shelf of white mugs with
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11 Though we all talk at the top of
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century, we are taken entirely by sur-
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Gardener Come Of Age

CONTINUED FROM PAGE 49

over a lawn through a small pine grove and comes out on a winding walk which, in spring, is bordered with white narcissus poeticus against the green of iris, hemerocallis and peony foliage, not yet in flower, which fill the beds. At the end of the walk, two snowy dogwoods stand guard against dark pines. The effect is of a white and green walk. Later, the peonies open their pink, red and white blossoms in time to say farewell to the blue and violet irises. After these are over, tall clumps of superbum lilies nod their orange flowers against the pines.

BELOW THE WALLED garden is the lily garden. It is reached by two shady walks in front of spruce trees. Against these on one side are planted native American plants, such as brythroniums, bloodroot, hepaticas, mertensias, violets, wintergreen, trailing arbutus, mitchella repens, dicentras, galax aphylla, the wild geraniums and many others. There are also the fragrant European violets and both Asiatic and European primulas. On the other side, also in partial shade, are lupines, columbines, aconites, and Japanese anemones. And scattered through both of the beds are tenuifolium, henryi, concolor, amabile and callosum lilies, hundreds of them, all raised from seed by me. In bare spots I have planted violas, the seed of which I get in France, and asperula odorata and asperula setosa cærulea.

THE LILY GARDEN is a tiny rectangular place inclosed by a hemlock hedge and bounded at one end by the spruce trees. It is shaded all but about four hours of the day. The soil has been carefully mixed with one-third leaf mold and one-third sand. Here are grown some auratum, speciosum, martagon, philippine, backhouse hybrid, willmottiae, davidi and tenuifolium lilies and now and then a rare one or one new to me. There are also the native American canadense, grayi, pardalinum, parvum and others. After much experimenting, I have found that violas, campanulas, forget-me-nots, some of the annuals, and the erysimums make the best ground covers here. At one end of the little garden is a flight of stone steps leading to a grassy platform upon which is a small white marble statue of Lan Ts'ai Hô, the Chinese goddess of horticulture. This is the most peaceful and secluded part of the garden, a place to sit and think. Only, unfortunately, I can never sit down and relax in my own garden, for I always see weeds which must be pulled at once or something that must be sprayed the first thing next morning.

FROM THE LILY garden, one walks back under hemlock trees on to the front lawn and over to a series of gardens surrounding the swimming pool. These are inclosed in shrubbery consisting, at present, of a collection of French lilacs, viburnums, loniceras and some odd specimens that I have seen and liked. The pool lies in the center of these gardens and is surrounded by a perfectly level green rectangle and inclosed by a hedge of English hawthorn kept healthy and lush by constant spraying and manuring. One side being higher than the other, the bank is held up by a low stone wall over which we try to grow the new clematis with varying success and other vines with complete success. On the near side of this inclosure is a

grass walk bordered with polyantha roses. I bought a few of each variety and then increased them from cuttings, so that now we have two hundred feet of thickly planted little bushes. Behind these are species roses, xanthina, ecæ, moyesi, prairie roses and other native Americans, all with handsome berries. The Penzance hybrids of the sweet briar roses with their sweetly smelling leaves are here, and old-fashioned varieties, such as the damask, centifolia, Provence and Madame Plantier. Also Austrian briar and hugonis roses and the buff and very lovely Agnes. This walk ends in an exedra of cedars.

AT THIS POINT, one turns left and walks into the fragrant garden, a little rectangle on axis with the swimming pool. It is on two levels, the upper one being supported by a much battened low dry wall of field stones. In the crevices of this wall I grow my aromatic plants, such as the varieties of satoreja, nepeta, thyme, mint and others, the seeds of which have been sent to me from all over the world. Many of them, as far as I know, have made their first appearance on this continent by way of my amateurish, unpretentious garden. On the upper level are pink, white and blue flowered hyssops, crisped and cut-leaved tansies, rue, wormwood with its gray woolly foliage, a whole collection of fragrant-leaved geraniums, lemon verbenas and varieties of lavender. All but the geraniums and verbenas have been raised from seed. The lower portion is bordered with santolina chamæcyparissus, a plant with quite grey foliage, and the upper with winter savory, green and very fragrant. In the walls and on the steps, wherever there is a vacant spot, bits of thyme have been planted and they have made large green mats.

COMING FROM THE little garden, so fragrant that its perfume can be smelt from far away, especially after a rain or in the cool time of the evening, one walks back along another path. We call this the birch walk, for it is bordered with the white-barked, cut-leaved weeping birches.

PARALLEL TO THESE gardens is another walk. This is lined with white and pink dogwoods and under them are thousands of lilies, also all grown from seed. Below the lilies is a ground cover of vinca minor and behind them a considerable shrubbery. The walk is over two hundred feet long. We have so many shaded places for growing our flowers because experience has taught me that in our climate, with our burning summer sun, most flowers require a light shade.

THE READER MAY have noticed that I have repeated the phrase "grown from seeds." If this had been a radio talk, I would have said it louder and louder each time until I finally shouted it into the microphone. For only by growing one's plants from seed can one have the rare denizens of the garden, unless one is beyond considering the cost of anything. Plants grown from seed do not have to be uprooted to travel to your garden and so arrive in a weakened condition. Besides, seedlings are apt to have a greater variation in color and type than plants taken from cuttings, and this is most advantageous for the gardener who is breeding and selecting.

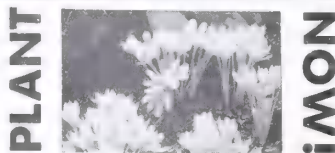


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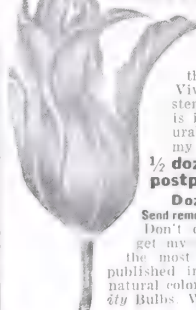
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Living Flower Arrangements

CONTINUED FROM PAGE 50

THE TENDER BULBS are at their best in early and midwinter and conveniently fill the gap before the hardy types spring up into beauty. Both the paper white polyanthus narcissus and its golden twin, Grand Soleil d'Or, are like those other tender bulbs, the French Roman hyacinths, in their pleasant habit of thriving either in soil or in water and pebbles. The hyacinths are graceful with many sprays of fragrant blooms, and are equally beautiful in white, pink or delicate blue. When water-grown they make interesting arrangements with Chinese evergreen, philodendron cordatum, small ivies, and nephthytis liberica.

THE MUSCARI OR grape hyacinths are among the first of the spring bulbs to bloom, and the variety azureum may be in flower indoors by the middle of January. Heavenly Blue, so often recommended, is not so dependable for forcing as botryoides cæruleum or album. Another handsome blue, with a heavy spike, is armeniacum. The stiff vertical line of all their foliage is more interesting if the final arrangement includes other diminutive material with interesting contrast of leaf. Small crassulas and echeverias, with their long wavering flower stems or stalks of odd coral-colored blossoms, blooming at this same time, are lovely companions and adapt themselves to the scant watering which the muscari require if their buds are not to dampen off. About three months is required for root development.

ANOTHER DIMINUTIVE BULB that makes a gay picture with any informal plant material is the crocus. It carries the still unbroken promise of the on-rush of spring. The great giant varieties unfold in plump daubs of color. Midnight, with the blue of a midsummer's sky, purpurea grandiflora, a true purple, Enchantress, a pale blue, and quite early—all are lovely. Crocus bulbs need a long, cool growth if the flowers are to develop along with the leaves. February 1 is a safe date to bring indoors, but even then a very cool temperature is

necessary for satisfactory results. Once opened, the blossoms last in the room. Small ivies and diminutive ferns like ficus repens add grace.

A WIDE SELECTION of yellow daffodils will insure a stretch of full blooms for almost two months. Golden Spur, if planted early, to allow at least ten weeks for a strong root growth, may be forced into the house for forcing Christmas. In another two weeks, Alfred, the great giant crocus, will follow, and then in about three weeks space Olympia should bring its succession. Experienced growers will find this sequence of forcing ideal. Alfred when delayed too long will be small in flower and weak in stem, while Olympia when hurried will produce its generous flower but at the cost of the ostrich-plumage ferns, and Rivertoniana, the crested form of the pteris, suitable companions, while all are beautiful, but less lasting.

TULIPS OF ALL kinds are easy bulbs to grow in the garden, but forcing, the gardener without a greenhouse will achieve the same result from the early single and double kinds. The singles are the best of all to open up their shining petals with such brilliant tones as of DeWet, or the scarlet of Brilliant, Pink Beauty with its rose, and Prince of Austria with its golden, both make a handsome picture when combined with other plant material. The single tulips may be forced on for late February or early March, and following soon after them come the early double tulips, more lasting beauty. With the double tulips have their full fling in the d'Or and in Tea Rose, which and Peach Blossom are flushed with the softest of pink shadings. For experienced gardeners some of the crosses made from the Dutch and the "Triumph" tulip Tele might be tried.



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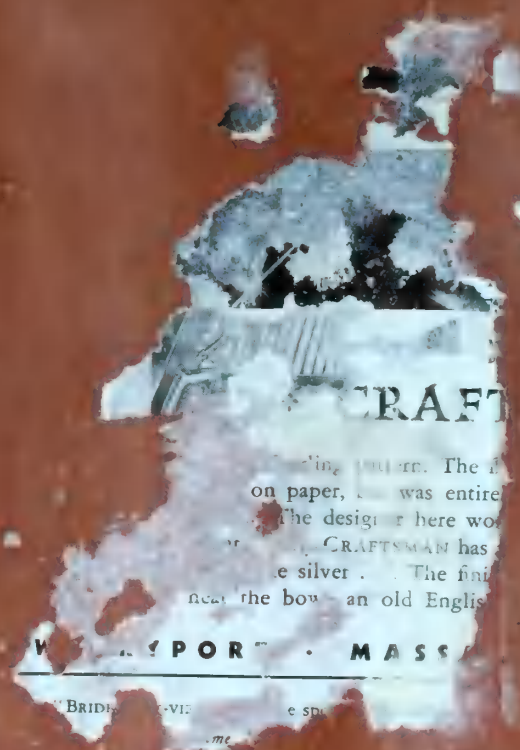
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rd Bros., Inc.
Makers
tion, Calif.
JUL 21, 1908



For fall brides
SILVER *to love, honor and cherish*



beloved of all bridal gifts—Sterling and here, displayed for your choice, patterns of great beauty—each bearing its own name, International Sterling. These are reproductions of proud, traditional designs that gleamed on the tables of yesterday. Others are as modern as this *Gadroon*, for instance, would delight a bride who loves Georgian silver.

It is an authentic reproduction of 18th Century English *Gadroon* silver. *Empress* is a modern—a romantic modern—inspired by the brilliance of the Empire Period.

We'd like to describe them all—to point out the classic simplicity and austere beauty of *1810*—an Early American loved by your great-grandmother; the ornate detail and regal magnificence of *Fontaine*—a pat-

tern which pleased a lady of the French Renaissance. Space forbids. But your jeweler will be delighted to show all these patterns to you, in flatware and hollowware.

Write to us for booklet giving complete description and prices of these patterns.

INTERNATIONAL SILVER COMPANY
Sterling Silver Division
 WALLINGFORD CONNECTICUT

INTERNATIONAL STERLING



RITZ TOWER

Park Ave. at Fifty-Seventh, New York
GEORGE A. BUTZ, Manager

At the cross-roads of smart Manhattan . . . Lifted above petty discomforts, yet with all the city's enchantments about you! Why not discover for how reasonable a sum you can enjoy the Ritz Tower scale of living?



WARWICK

Sixty-Five West Fifty-Fourth, New York
A. F. MILLER, Manager

You'll have interesting neighbors at this caravanserai . . . folk whose predilection for the best has made their doings first-page news . . . naturally attracted to The WARWICK by the magnetism of like for like.



LOMBARDY

One Eleven East Fifty-Sixth, New York
C. J. McCAULEY, Manager

Suites in the grand manner . . . with living rooms into which you could tuck many a three-room apartment . . . and furnished with the art of master-decorators. Yet you will be able to find vacancies for fall leasing at unbelievable prices!



DEVON

Seventy West Fifty-Fifth, New York
B. J. O'DONNELL, Manager

If your taste runs to quiet comfort in the midst of town turmoil, you'll like the DEVON. It appeals irresistibly to those of conservative tastes . . . who appreciate the exceptional values which present rentals afford.

ACCOMMODATIONS BY THE
DAY, WEEK, MONTH OR YEAR

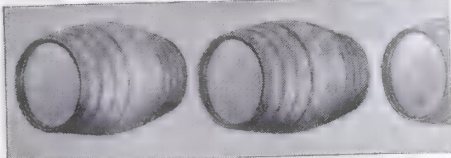
LESTER B. SPAQUE, GENERAL MANAGER



Look before you Lease . . .

This is a portrait of a skeptical lady. She has one unfailing rule—sign no lease unless she is convinced that she will really **enjoy** in the apartment . . . Perhaps you've often thought how satisfactory would be to make your home at one of these four superb residential hotels. This is the year for it . . . Just telephone the manager at him your requirements. You'll find you can make a most advantageous lease—and spend less than you would have believed possible for a satisfactory town residence.

GOING... GOING... GONE!



Look what happened to Old Taylor!

to those who want to get their share
small remaining supply of 16- and 18-
d pre-prohibition vintage whiskey

Recently we had several
and cases of very
Taylor in our bonded
at Louisville.

prohibition stock,
6 years old.

written, not a case or a
is venerable bourbon
to offer.

can enjoy plenty of
Old Taylor — and an
yellow liquor it is too!
is no more 16-year-old
and in our stocks to be
price.

all gone. And each
now how many people
procrastination.

believe, is about to
elf. Our splendid old
non rye — ranging in
12 to 13 years—is
ing the way of the
r.

our rare remaining pre-

prohibition bourbons — Sunny
Brook and Old Grand Dad —
both 16 to 18 years old — are
moving into private cellars with
startling dispatch.

The point is, there is necessarily
a very limited quantity of pre-
prohibition liquors left in the
country.

When this diminishing supply
of rare old whiskey is exhausted,
you will never see any more, as
the government requires that
whiskey be withdrawn at the end
of 8 years from barrels and
bottled for purposes of revenue.

Considering their age and char-
acter these we are offering are
very temptingly priced.

And selling as rapidly as they are,
it is our honest conviction that
long before the year is
out THERE WILL NOT
BE A SINGLE BOTTLE
LEFT.

So if you want a case or
so you had better hurry!



The famous brands OLD GRAND DAD,
SUNNY BROOK and MOUNT VERNON
make up the greater part of this special
limited stock, but also there are small
quantities remaining of BOURBON
de luxe, OLD McBRAYER, BLACK
GOLD, BLUE GRASS and OLD RIPPY

Whiskey so rare as this is
really "occasion" whiskey
— not for the everyday
cocktail or highball, but for
the unusual occasion

CTS OF NATIONAL DISTILLERS

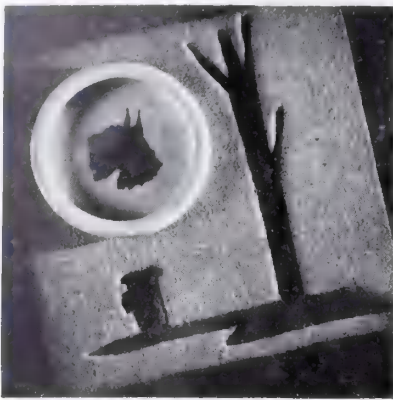


This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.

Window Shopping

NEWS FLASHES FROM THE STORES AROUND TOWN

For the addresses of the shops selling the articles shown here write to:
Window Shopping Editor, House Beautiful, 572 Madison Avenue, New York



PHOTOGRAPHS BY KOSER

1 Dogs are even harder than men or millionaires to give presents to. After you've romped through all the variations of chocolate balls and rubber lamb chops, you might as well go practical. The mat in the picture has a tender picture of a tree and a fire hydrant. In case you cannot afford to give your dog a miniature fire hydrant (as shown in "The Thin Man"), this is the next best thing. The dog will eye it thoughtfully over the edge of the dish with his portrait on it as he eats his dinner. The mat is bouncy rubber, keeps the dog's food within bounds and costs \$2 at Saks-Fifth Avenue.



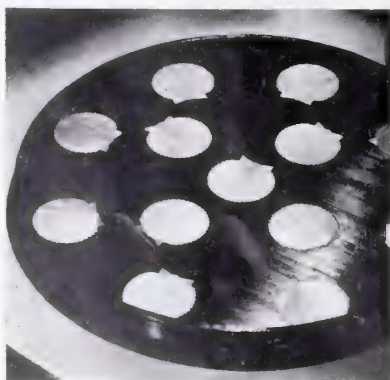
5 Silhouettes get their French Minister who was miserly. No one else has a cheaper way to make pictures to cut them out of black paper. The silhouettes have been wiped the slate clean and are so valuable that people are lengths to mount them. Beaux Cadeaux sets them in medallions, mounts these with wide black frames. They are charming and useful. You get a glimpse of the end of your corners and decide whether to get it or not. Mattie W. Bishop has them. \$40 for the pair.



2 The lamp you see needs just two things to complete it. A gold fish (or ten guppies if you prefer) and an electric light bulb. The recent agitation as to whether fish flourish in a bright light has subsided. Fish flourish perfectly when illuminated. They are rather vain and besides it makes them feel warm and friendly and part of the party. After all, think what an exciting effect a constant stream of light has on a hen! How much more so on a guppy. The lamp complete costs \$26. We regret that we cannot make this story complete by quoting current fish prices. From Ruth Berlin.



6 It looks like something out of a doll's house. Madly chic and exclusive, for the pitcher and bowl hold just enough cream and enough sugar for your breakfast alone, no sharers invited. The wood tray matches the top of the bowl and the whole business makes the neighborhood of two on a table is no better way to start your morning with this. Get it for yourself or get it for engagement presents and birthday presents. You may have it as it is or in wood. Rena Rosenthal has it. Set costs only \$3.75.



3 Silver trays and glass trays and tôle trays and chromium trays have been sweeping in in such rising waves that it's exciting to find a straw tray. Elsie de Wolfe has made a straw tray that is so chic that you cannot consider living a day longer without it. The groundwork is a sleek black wood, with the grain showing beautifully, and a cork backing. Set into this are thirteen coquilles in lighter straw shading from honey yellow to an olive green. Set it on your sideboard as a permanent display piece, or use it for coffee or tall clear glasses. Costs \$27.50.



7 This table would have been Houdini. When first you see it is a table, no more. The chair is tight to the table when you're sitting. The shelf for telephone is hidden. The full moon panel on the back, which you think is just an add to the design, is a foolproof pull up and fits over the table to a sturdy bridge or tea table. It takes up room for dinner à deux. It can be walnut, as in the picture, or in black lacquer, \$45. The table is fabrikoid and comes in Modernage.



4 So you're serving Chateau Margot tonight? That is an event and you had better celebrate it by beetling down to Abercrombie's and buying the curious looking object you see in the picture. It is only curious looking because it was not being used when the photographer did his bit. To get the right effect, pack ice into the bucket below, set two bottles in the two holes. The tray above will be useful in serving and can be made any height. The base is of brightly shining chromium, and the plated silver bucket and serving tray may be used separately if you prefer. The complete outfit costs \$52.50.



8 This table with lovely lines, after Phyllis, is only five inches high, with an elegant spread, and it couldn't be more. Set a lamp on the top of it and in the open section beneath yourself into a great deep start reading. The center revolves, so any book you like is readily to hand; the top stays stationary. This is mahogany; the Furniture Company crates it and sends it along for \$17.50. They have all sorts of tables will submit sketches to you if you want.



WM. H. JACKSON
EST. 1827
16 East 52d St. • New York

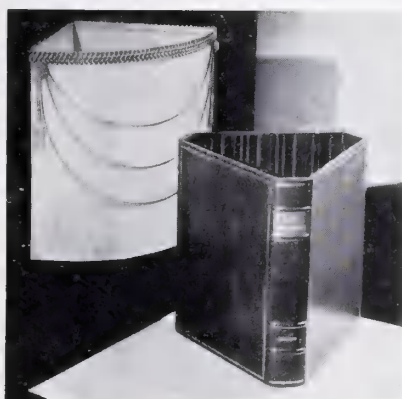
EMONT RUG



Beautiful of the old Colonial
looked with the old-time
Historic designs, copies
rugs. Colonial Coverlets
rate priced home.

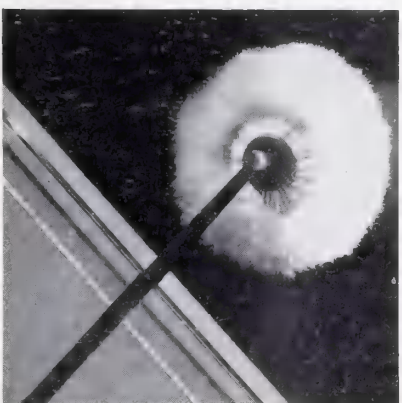
For free booklet giving
copies of old designs.

B. COPENHAVER
MARION, VIRGINIA



10 In our shopping quests around town we have been deeply discouraged at the rarity of really pretty waste paper baskets. We fell on the two in the picture with whoops of joy. The white one is practical. You shove it into a corner and there it sits looking dashing whether your room is Regent or Chippendale. The other one is just as practical and would be perfect in a paneled library. It is dark brown leather and bookish, and will go comfortably into a corner, too. Note it for a Christmas present for your best beau. The white one costs \$8; the leather, \$16. From M. M. Importing Company.

WM. H. JACKSON
COMPANY EST. 1827
16 East 52d St. • New York



11 The case: you insist on wearing your dresses cut disgracefully low in the back. You have remnants of a sunburn, now turning a bilious shade. Diagnosis: powder your back, silly. Prescription: one of two things. Either spend your waking hours and your allowance at Ned Wayburn's taking Limbering and Stretching till every muscle you own is shrieking so you can reach your back. Or buy this powder puff, in the calm of Yardley's shop. By either method you can powder your back down to the waist. The long handle is wood and it takes about thirty seconds to become adroit using it. Costs \$2.50.

STUDY INTERIOR DECORATION AT HOME
FOUR MONTHS PRACTICAL TRAINING COURSE
Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc. Faculty of leading decorators. Personal assistance throughout. Cultural or Professional Courses.
Home Study Course
starts at once • Send for Catalog 55
Resident Day Classes
start Oct. 3rd • Send for Catalog 58
NEW YORK SCHOOL OF INTERIOR DECORATION
578 Madison Avenue, New York City



blue dining room in a
ford, Conn., decorated
ety by Marianna von
h of Modernage.

illustrated booklet
Modern Age Furniture"

MODERN FURNITURE
has come of age!

● Scan the pages of this magazine, and others you rely upon for authentic home decoration advice. Unfailingly, modern furniture (true, newer, finer modern) holds the center of the stage. In like manner, Modernage, leaders in this field for a decade, holds the center of interest for those seeking the better custom-type modern . . . Have you seen our new model rooms?

Modernage
162 East 33rd St.
New York
Designers and Makers of Modern Furniture



MARGERY WILSON America's authority on Charm. Personal advice to women of society, screen, and business.

To receive the Booklet and the "Charm-Test" write to

MARGERY WILSON

1148 FIFTH AVENUE 32-1, NEW YORK, N. Y.

Be Charming

A BOOKLET
"The Smart Point of View"
WITHOUT COST

A Finishing School at Home

Just what impression do you make? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart will be sent on request, with the booklet, "The Smart Point of View"—to acquaint you with the effectiveness of Margery Wilson's personalized training by correspondence. In your own home, under the sympathetic guidance of this distinguished teacher, you learn exquisite self-expression—how to talk, walk, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible the elusive elements of Charm and gives you poise, conversational ease, charming manners, finish, grace—the smart point of view.

Window Shopping

NEWS FLASHES FROM THE STORES AROUND TOWN

For the addresses of the shops selling the articles shown here write to:
Window Shopping Editor, House Beautiful, 572 Madison Avenue, New York



LARGE GOOSE, height 6" ... \$3.75
SMALL GOOSE, height 3" ... \$1.75

Postage Prepaid

RENA ROSENTHAL

485 Madison Ave., New York City



Whether you are furnishing for a new arrival or refurnishing for the older boy or girl, you will find at Childhood a most unusual collection of furniture for children, exclusive in design and created by our own craftsmen.



Send for booklet F-9

CHILDHOOD, INC.

Designers & Makers of Children's Furniture
32 EAST 65TH STREET, NEW YORK

EN CASSEROLE



AROMA and FLAVOR

are just naturally retained when these excellent French Earthenware cook dishes are used. Just the thing for Sunday supper or party dishes.

Fireproof, glazed inside, clay finish outside. A size and shape for every purpose.

1 1/2 quart size with cover \$1.45 plus postage.

This pottery is made in a district of the French Alps, the only known place in the world where odorless treppon clay is found.

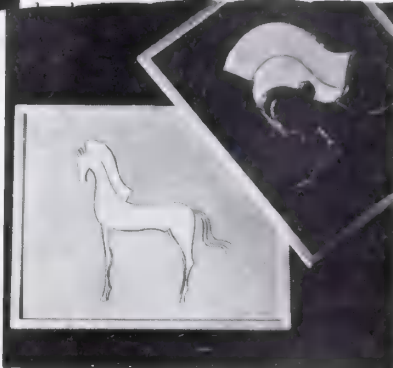
Ask for booklet on "En Casserole Ware."

Prompt attention given to mail orders.

BAZAR FRANÇAIS

CHARLES R. RUEGGER, Inc.
400 Sixth Avenue New York, N. Y.

1 Dogs are even harder than men or millionaires to give presents to. After you've romped through all the variations of chocolate balls and rubber



chances are that most of us will be able to buy our quota of Rubens and Raeburns. The best consolation is to go in for pictures which are unpretentious and highly decorative. Here are two which were designed by Jacques Steinau, relying as much on their brilliant fiber-looking mats and shining metal out-

lines for their charm as on their subjects. The horse with the flippant tail is outlined with silver threads. The warrior with the gorgeous Barrymore profile is limbed in wire. Both measure 17"x13", and may be ordered through Ovington's at \$15 each and finished in any color.



14 This is not a game of what-is-it. The pleasure domes in the picture are nothing more nor less than flower holders. Plunk them into a fairly flat bowl and you'll be able to make your roses and lilies and goldenrod stand as sprucely as you please. Their great advantage is that they're so pretty it doesn't matter how much they show. They're glass with a powdering of fine gold flecks over them and the little knobs at the top are gilded. Like the three bears, they come in three sizes, big, little and middle-sized, to fit all your bowls. Arden Galleries. The prices are \$3, \$3.50 and \$4.50.



15 Crystal, shining bright, writes a brilliant finis to a good dinner. Serve your liqueur from a crystal decanter with a vast stopper. Pour it into crystal glasses with clear-cut facets. Candlelight will be reflected and re-reflected from its bright surfaces. The set we show, twelve glasses and a decanter, would be magnificent brought in on a mirror tray. It is magnificent anyway, an imported set which you can get at Orlik's. The glasses have extremely solid bases, so the danger of knocking them over and breaking them is practically eliminated. The entire set will cost you \$40.



16 We defy you to buy yourself a flat silver pattern which will not be the better for having this mustard pot added to it. We could rave for hours over the design, the grace of the scalloped handle and the perfection of the base and the top. Aladdin's lamp probably didn't look in the least like this, but it should have. You'll be rubbing it up as frequently as he rubbed his lamp. A completely simple spoon is the final touch. The mustard pot, at the Little Galleries, costs \$10. The little spoon, which is so perfect with the pot, may be had for only \$1.50.

5 Silhouettes get the French Minister who was miserly. No one a cheaper way to make to cut them out of black

If you're like us you've erred long ago that the more efficient and satisfactory to shop than by consulting announcements which appear on these pages.

Here, you find a rich tempting array of decorative pieces, unusual furniture, unique designs in china, glass and metals. Always, they are new—they are smart and intriguing.

Perhaps you're about to start your fall renovation project then why not seize pencil and paper and study the merchandise which awaits inspection in these columns. You are in search of a gift for a special occasion. Again say, look first in the pages of Window Shopping. It's a source of buying information.

It's merely a matter of how to read all the announcements in the smart shops you see each month. Then, when you start off to town for an interesting shopping voyage you're completely informed of what to buy and where to buy it.

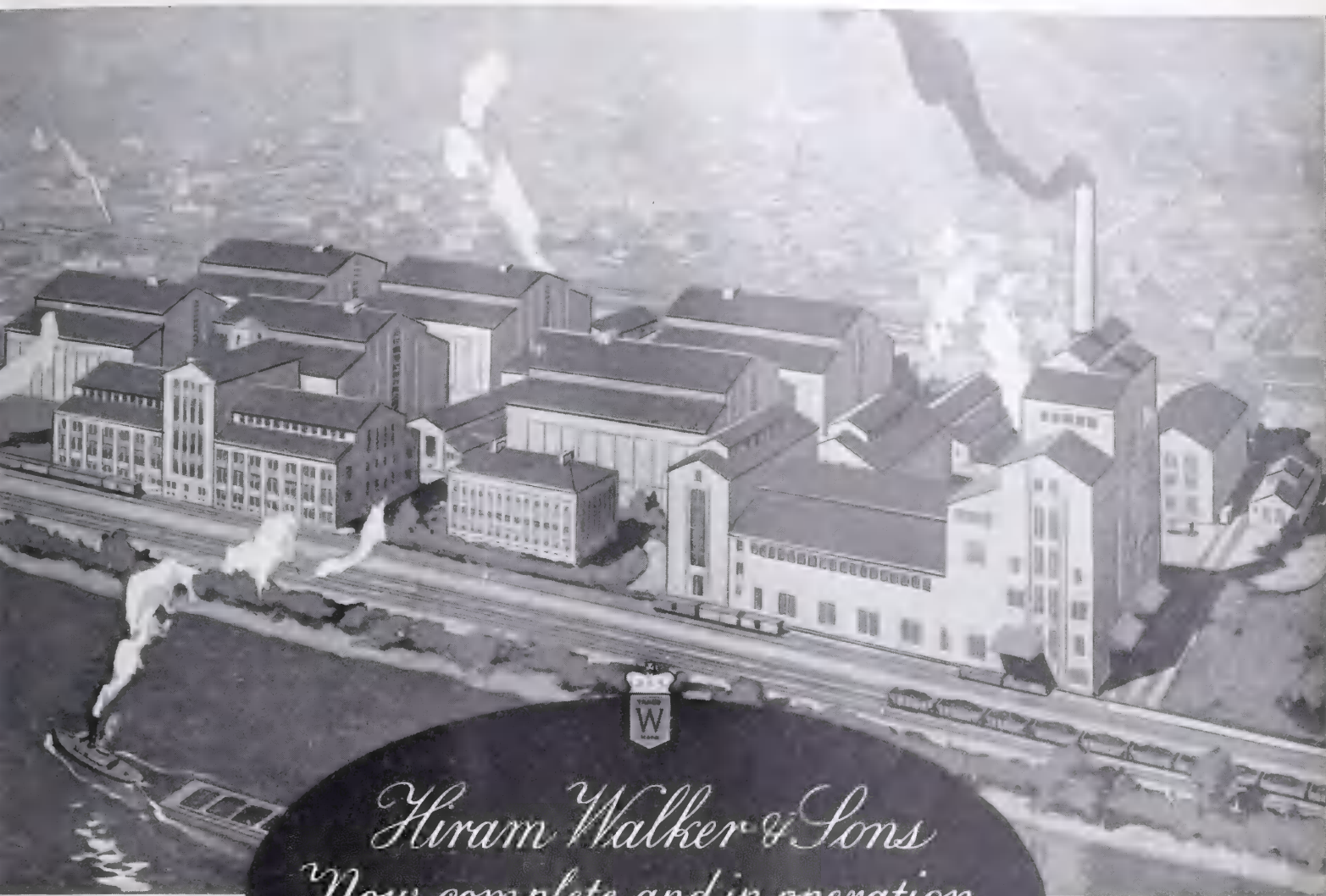
And, if there's something you can't seem to find, some small little item or article we don't know about, just tell us what it is and we'll do our best to locate it for you. Just give us facts on a postcard, address to:

HOUSE BEAUTIFUL

combined with

HOME & FIELD

572 Madison Ave., New York



Hiram Walker & Sons
Now complete and in operation
 THE WORLD'S LARGEST AND MOST MODERN
 DISTILLERY

From the moment that Hiram Walker & Sons decided to build a distillery in the United States, no trouble or expense was spared to add the most modern innovations of the distiller's art to the 75-year skill and experience of this famous old house.

It was natural that this new distillery should be the largest in the world to meet the great demand in America for Hiram Walker products made this necessary. And with due regard for Hiram Walker's reputation, as well as for the obligations it imposed, this new distillery is thoroughly modern architecturally, and equipped with the

Located at Peoria, Illinois, covering 22 acres of ground; cost, \$5,000,000.00; daily capacity, 100,000 gallons; 24 fermenting tanks with capacity of 120,000 gallons each; bottling capacity, 10,000 cases of quarts every 7-hour day.

newest and most modern distilling and bottling machinery. Every modern means is employed to safeguard the traditional quality and purity that have so long been associated with the Hiram Walker name.

It is also deeply satisfying to know that the construction of this great distillery not only entailed a very considerable investment in American

labor and materials, but also that its continued operation provides work for thousands of American hands—and affords a ready and profitable market for millions of bushels of grain grown by American farmers.

Hiram Walker & Sons of Peoria will continue the sound manufacturing and merchandising policies for which this house has so long been notable throughout the world. Only in that way will this vast new American enterprise render a real and lasting service to the millions of people in this country who know and appreciate really fine liquor.

Be sure to visit the Hiram Walker Exhibit in the "Canadian Club" Cafe at the Century of Progress, Chicago

Hiram Walker & Sons

PEORIA, ILLINOIS • WALKERVILLE, ONTARIO

This advertisement is not intended to offer this product for sale in any state where the sale or use thereof is unlawful.

a brilliant reflection of FASHIONABLE LIVING



MORGAN

A single, typical issue of TOWN & COUNTRY carries from seventy-five to one hundred pictures of life in the fashionable world. At least two thirds of these pictures are of prominent people. Note the names and the events; read the intimate, friendly comments about them. These are people of international reputation and substantial incomes, equally at home in the most select circles of America or the Continent. These are the sophisticated few whose standards of living create the Quality Market; whose acceptance of a new style makes that style a reigning fashion. Such sponsorship is like authoritative endorsement of a new play, a painting, a sculpture or literary effort. It goes far in assuring ultimate acceptance and success.

TOWN & COUNTRY is edited solely for these leaders of the fashionable world; its pages are a brilliant reflection of their gay, colorful lives . . . a true interpretation of this, the world's wealthiest market for fine living. Because their tastes and TOWN & COUNTRY'S are identical, because they regard it as being, particularly, their publication, TOWN & COUNTRY is the logical choice of discriminating advertisers. In its columns, sales messages meet with understanding, interest and response. That is why TOWN & COUNTRY is identified by leading advertisers as the open door for reaching the Quality Market at moderate cost.

TOWN & COUNTRY

5 7 2 MADISON AVENUE, NEW YORK

THE FAMILY TREE OF THESE ARISTOCRATS



IT TAKES tomato plants of noble lineage to yield the big, ruddy, sun-ripened tomatoes that give Heinz Tomato Juice its matchless flavor, deep color and tempting aroma. Heinz, through generations of tomato culture, has developed a larger, more luscious variety of tomato—a true aristocrat that ranks “top o’ the crop” in every region where it is grown. Heinz cross-breeds selected seeds to get finer

tomatoes still, rears the plants in Heinz greenhouses, transfers them to the open fields, then watches carefully their growth until the ripe fruit appears at harvest time.

Hand-picked at their peak of perfection, these prize tomatoes are pressed and the juice packed the same day! You get the full-bodied juice and tender pulp of tomatoes fresh from the garden—mellow and bracing—unadulterated and unseasoned, save for a tiny pinch of salt.

That’s why Heinz Tomato Juice is a marvelous appetizer—why it fairly sparkles with zestful freshness! Serve it regularly for breakfast, luncheon and dinner. As an invigorating pickup between meals you won’t find its equal. Order a supply from your grocer—in either tin or glass containers. Keep plenty in the refrigerator *always!*

H. J. HEINZ COMPANY
PITTSBURGH, U. S. A. TORONTO, CANADA LONDON, ENGLAND



Heinz Tomato Juice

"NEARLY RIGHT" WON'T DO

In Carpet Colors

Platinum

Platinum is the shade of gray that has won recognition for being exactly right in the popular vogue for gray themes. To be found only in Alexander Smith's Claridge grade.

Atlantic Green

Created to meet a definite need in decoration for a green that would give just the right soft cool effect. Exclusively in Buckingham, the fine quality broadloom of Alexander Smith.



ASK FOR

Alexander Smith *Broadloom Carpets*

BY NAME

Bride's Book Free!

Our authoritative "Bride's Book of Floor-Coverings" sent on request. Write Alexander Smith, Division H. F. 2, 577 Fifth Avenue, New York.

Now, that's what I want

... a smooth-surface
mattress that can be easily
pressed and kept clean"

WOMAN's observation led to the invention of the Perfect Sleeper:
"Why," said she, "must mattresses look like cobblestone pave-
ments and have deep dust-catching crevices?" Subconsciously
all people have entertained a similar feeling, no doubt. And
then, finally, they came across the Perfect Sleeper it is natural
to exclaim, "Now, that's what I want!" ... because the Perfect
Sleeper completely abolishes what have long been the only means
of holding mattress "insides" together, namely, tufts.

The absence of stitched-through cords gives the Perfect Sleeper
surface as smooth as a table-top; a built-in shape that will never
become distorted; a softness that actually becomes more and
more comfortable with use. Springs aren't restrained; padding
is compressed in spots—yet it can't wad into lumps; ticking
is drawn into pits. And, the Perfect Sleeper will serve you a
generation or longer! Beautifully finished, with new damask
pattern and choice of colors. At department, furniture and house-
hold furnishings stores. Sleeper Products, Inc., American Furniture
Co., Chicago—Factories in twenty-seven cities.

PERFECT SLEEPER construction is patented
and exclusive. Instead of tufting, an inner
core of clean, white Japanese sisal—
merely quilted to a strong spring casing
holds things in place. To its thousands
of tiny "fingers" clings the deep outer
padding of fluffy cotton. It can't "creep."
Hundreds of electrically tempered
springs are firmly anchored. No other
mattress is like the Perfect Sleeper!

de and guaranteed only by
se reputable regional manu-
facturers licensed under three
exclusive patent-rights:

EAST

TON, MASS. (East Cambridge), Enter-
prise-Moakler Co., 155 Second Street.
FALO, N. Y., HandCraft Bedding Corp.,
10 Prospect Avenue.
RISBURG, PA., Capital Bedding Co.,
14th and Howard Streets.
CASTER, PA., Herr Manufacturing Co.,
18 S. Christian Street.
YORK, N. Y., Arnold W. Becker Co.,
1780 E. 138th Street.
ADELPHIA, PA., HonorBilt Products,
127 Catharine Street.
BURGH, PA., Re-Ly-On Products Co.,
106 Reedsdale Street, N. S.
TLAND, ME., Enterprise Mattress Co.,
145 Cross Street.

CENTRAL

AGO, ILL., Schultz & Hirsch Co., 1300
Pulton Street.
CINNATI, OHIO, Adam Wuest, Inc., 514
Pearl Street.
ROIT, MICH., Gordon-Chapman Company,
76 "C" Street.
ANAPOLIS, IND., The J. C. Hirschman
Company, 1201 E. Maryland Street.

A SLEEPER PRODUCT

PERFECT

er genuine Sleeper mattresses, box springs and
radio couches include Restal Knight, Onotuft,
Team Mat, Wonder Mat. As low as \$19.75.



SLEEPER
Mattress

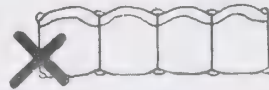


PRICE **\$39⁵⁰**

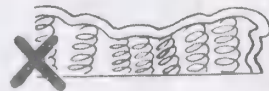
(On Pacific Coast \$42.50)

NO T^UFTS...

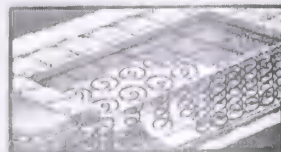
No bunched-up padding. No
tick-tearing cords. No dust-
catching grooves.



No "hills and valleys." No
sagging edges. No jumbled
springs or inner friction.



But a revolutionary new-type
spring-filled mattress that
holds its shape. Stays cleaner.
Wears longer. Supports your
weight evenly — molds itself
smoothly to every curve of your
body like a fashioned glove!



LOUISVILLE, KY., Kentucky Sanitary Bed-
ding Co., Inc., 147 North 4th Street.
OMAHA, NEB., L. G. Doup Co., 1301 Nicholas
Street.
TOPEKA, KAN., McEntire Brothers.

SOUTH

ALEXANDRIA, LA., Alexandria Bedding Com-
pany, Maple and Tenth Ave., South.
BIRMINGHAM, ALA., Lehman-Brothers Spring
Bed Co., Inc., 528 North 7th Street.
CHATTANOOGA, TENN., Chattanooga Mat-
tress Co., 426 Chestnut Street.
JACKSONVILLE, FLA., Florida Spring Bed
Mfg. Co., Beaver and Georgia Streets.
MEMPHIS, TENN., National-Rose Spring and
Mattress Co., 767 Kentucky Street.

NASHVILLE, TENN., Jamison Mattress Com-
pany, 810 Eighth Ave., North.

NEW ORLEANS, LA., Southern Mattress Com-
pany, 1101 Annunciation Street.

WEST

DENVER, COLORADO, Colorado Bedding Co.,
Mississippi and S. Sherman Streets.

PHOENIX, ARIZ., Ingraham Mattress & Mfg.
Co., Inc., 6th and Grant Streets.

SALT LAKE CITY, UTAH, Salt Lake Mat-
tress & Mfg. Co., 535 West Broadway.

SAN FRANCISCO, CALIF., Simon Mattress
Manufacturing Co., 1777 Yosemite Avenue.

SEATTLE, WASH., Washington Furniture
Manufacturing Co., 1964 Fourth Avenue.

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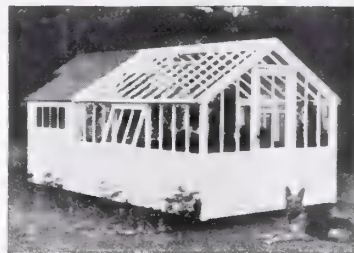


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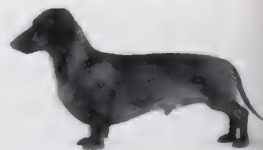
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| Sept. 3, 4, 5—Hoosier Kennel Club
Indianapolis, Ind. | Sept. 15—Tuxedo Kennel Club
Tuxedo Park, N. Y. |
| Sept. 5, 6—New York State Fair
Syracuse, N. Y. | Sept. 16—Paterson Kennel Club
Paterson, N. J. |
| Sept. 8—Storm King Kennel Club
Cornwall, N. Y. | Sept. 20—Eastern States Exposition
Springfield, Mass. |
| Sept. 9—Hudson County Kennel Club, Inc.
Jersey City, N. J. | Sept. 22—Somerset Hills Kennel Club
Far Hills, N. J. |
| Sept. 11, 12, 13—Louisville Kennel Club
Louisville, Ky. | Sept. 23—Camden County Kennel Club
Camden, N. J. |
| Sept. 11, 12, 13, 14—Brockton Agricultural Society
Brockton, Mass. | Sept. 28, 29, 30—Los Angeles County Fair
Kennel Club, Pomona, Calif. |
| Sept. 14—Brussels Griffon Club of America
Westbury, Long Island, N. Y. | Sept. 29—Englewood Kennel Club
Englewood, N. J. |
| Sept. 14—Pekingese Sleeve Dog Association of America
Westbury, New York | Sept. 30—Westbury Kennel Association
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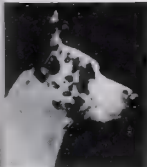
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a great task will be set before the lady in the center of the huge judging ring. However, familiarity with her own excellent specimens of home-bred and imported Scottish terriers has given her great discernment. No judge plays favorites; his or her one intention is to award the palm of victory where it is due—a task for a trained practitioner.

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rabbits in the uplands or hunting water rats on the brookside.

THE WELSH TERRIERS of the United States are wonderfully good; indeed, it would be hard to find their equal in any country in the world. In the last two or three decades they have grown to look more like wire-haired fox terriers than were the original Welsh terriers shown in the eighties, when these black-and-tan rough or hard-coated terriers were first classified as "Welsh terriers" by the English Kennel Club. The black-and-tan Welsh and the Old English black-and-tan hard-haired terriers had as their ancestors the black-and-tan kennel terriers which almost invariably accompanied packs of foxhounds in the eighteenth century. These terriers were kept in the kennels with the hounds and were the hounds' associates day in and day out. Thus they were known as kennel terriers; in fact, they were the "fox terriers" of our ancestors. The white-bodied and black-and-tan headed fox terriers came from a cross between the kennel terrier and the white English terrier. I have heard that there was once considerable beagle blood in them.



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Muck von Brunia, noted German and American champion Dobermann
pinscher of the Lindenhof Kennels, has many wins to his credit.

His owners are Mr. and Mrs. Owen A. West of Lake Forest, Ill.

ENTHUSIASTS HAVE DESCRIBED the Dober-
mann pinscher as a dog with a human
brain. Whether or not this is true, there
can be no denying the alertness of this
breed which has become so popular
throughout the United States. This pin-
scher is named for the breeder who
brought these dogs to perfection. The
Dobermann pinscher is a sound and ex-
tremely active dog and is employed for
the same duties as the German shepherd
dog, colloquially known as the police
dog. He has been trained for army and
police service and is quite as aggressive
as his larger compatriot.

LONG, LONG BEFORE the Dobermann
appeared on the scene, certain European
dogs of similar build and type were
employed by smugglers to carry contra-
band, the lace or other lightweight
merchandise being wrapped tightly
around the dog's body. They were taught
to avoid all men who wore uniforms;
their swiftness and sagacity were their
protection. The Dobermann is the kind
of dog that inspires confidence in his
owner while terrorizing the encroacher
upon his master's person, household, or
property. The keen and vicious appear-
ance of this dog is his chief weapon
and, to tell the truth, his bite may be
quite as bad as his bark.

DOG TRAINERS ARE of three or more
classes. There is the breeder of gun-
dogs, the instructor of performing dogs,
and the trainer of police and other
guard dogs. William Schafer, owner of
the Lindenhof Kennels, Chicago, is a
man of the latter school. It is said that
he spends one hour a day training each
dog in his care. Several men have made
dog training a pleasurable life study,
while others have been professional in-
structors in the German army and other
European military or police services.
The outline of police or house dog
training may be confined to three
courses: companionship, obedience, and
protection. In companionship your dog
should be taught to stay at heel on
and off the leash; he should sit on his

haunches or lie down on the word of
command. To be classed as obedient the
dog should lie down until called, come
when called, carry an object while
heeling, retrieve and present an object,
jump over a barrier, and refuse food
offered by a stranger. When the Dober-
mann pinscher graduates, he has not
only acquired the above education but
mastered the important lessons that
have to do with guarding an object,
protecting his master, attacking on
command, being unafraid of gun-shot
and fearless of things thrown at him. A
full educational course requires three
to four months' time. Dogs may be
trained to understand any language.

GERMAN-AMERICAN CHAMPIONS of the
Dobermann pinscher breed are familiar
to visitors at the chief bench shows in
this country, particularly in the Middle
West. Among the noted dogs is Cham-
pion Muck von Brunia, who secured his
German title "Sieger" in 1932. In the
following year the black-and-tan son of
Luz von Rodeltal and Hella v. d. Winter-
berg won the American diploma that
carried championship honors. He was
best of breed at Cook County Dog Show,
Illinois, Milwaukee Kennel Club, Battle
Creek Kennel Club, Peoria Kennel
Club, and best of winners at Northbrook
Kennel Club shows. A different judge
officiated on each occasion. Mr. and
Mrs. Owen A. West of Chicago, owners
of this dog, are naturally proud of what
is thought of Champion Muck in the
fatherland. After the Koln on Rhine
show held in September, 1932, the
judge, Frau Mueller, in her official re-
port declared: "I do not need to say
anything more about this beautiful dog
(Muck von Brunia), because everyone
knows him from the Dortmund Sieger-
show, where he won his championship
title in the heaviest competition." Dober-
mann dogs stand from 22 $\frac{3}{4}$ " to 25 $\frac{3}{4}$ "
in height; bitches, 21 $\frac{3}{4}$ " to 23 $\frac{3}{4}$ ". These
are bench show measurements. Color:
black, brown or blue, with rust-red
markings. Some white is allowed on
the chest. (Continued on page 82)



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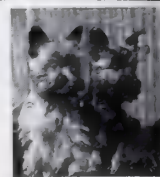
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Renshaw

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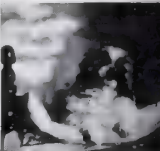
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pups. Trained Bird Dogs of the best. Tell me
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reasonable prices.

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 ... n adding to the ever-increasing legend of
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 ... every hand one finds landmarks to remind
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 ... onment in which they live. A statue of a
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 ... n of some famed event in history ... the
 ... ne of an author ... the place where a



president died ... a battlefield of the revolu-
 tion ... a relic of the Indians who lived
 here before the whites. Such is the heritage
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 those who live here.

But New York's claim to fame does not
 stop there. It is a city of happy homes ...
 of people who know how to enjoy life ...

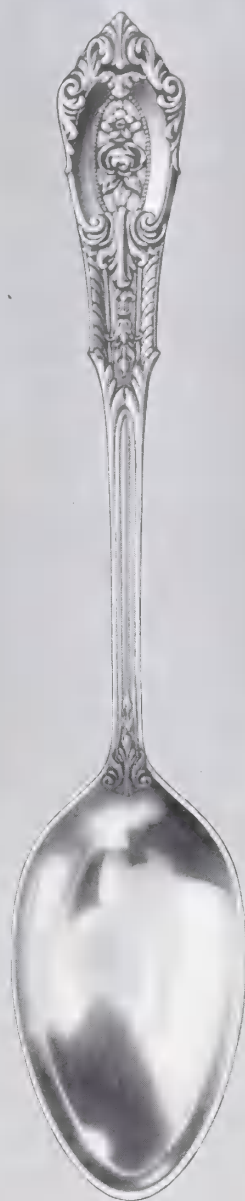
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THROUGH THE AMERICAN

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 for those unfamiliar with all sections of the
 city; a *personal* service for those with some
 particular rental problem; and a daily listing
 of fine apartment values for all sections in
 the classified columns.

Top: The famed Duke's Plan ... from a copy of the original in the N. Y. Public Library map collection ... Original in the British Museum, London.
 Circle: Peter Minuit Buys "Mannahattin" for Sixty Guilders ... from the painting by Alfred Fredericks for the Title Guarantee Trust Company.

A new sterling pattern as exquisite and elegant as the finest rose point bridal veil. The lacy design and delicate open work treatment of Rose Point make it a rich object. It is conceived in a decidedly modern manner, but reminiscent of the artistry and composition of priceless old rose point lace. The price is very moderate.



Rose Point

Wedding Gown - courtesy of Jay Thorpe

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House Beautiful

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COMBINED WITH HOME & FIELD

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ARTHUR H. SAMUELS
Editor

STEWART BEACH
Associate Editor

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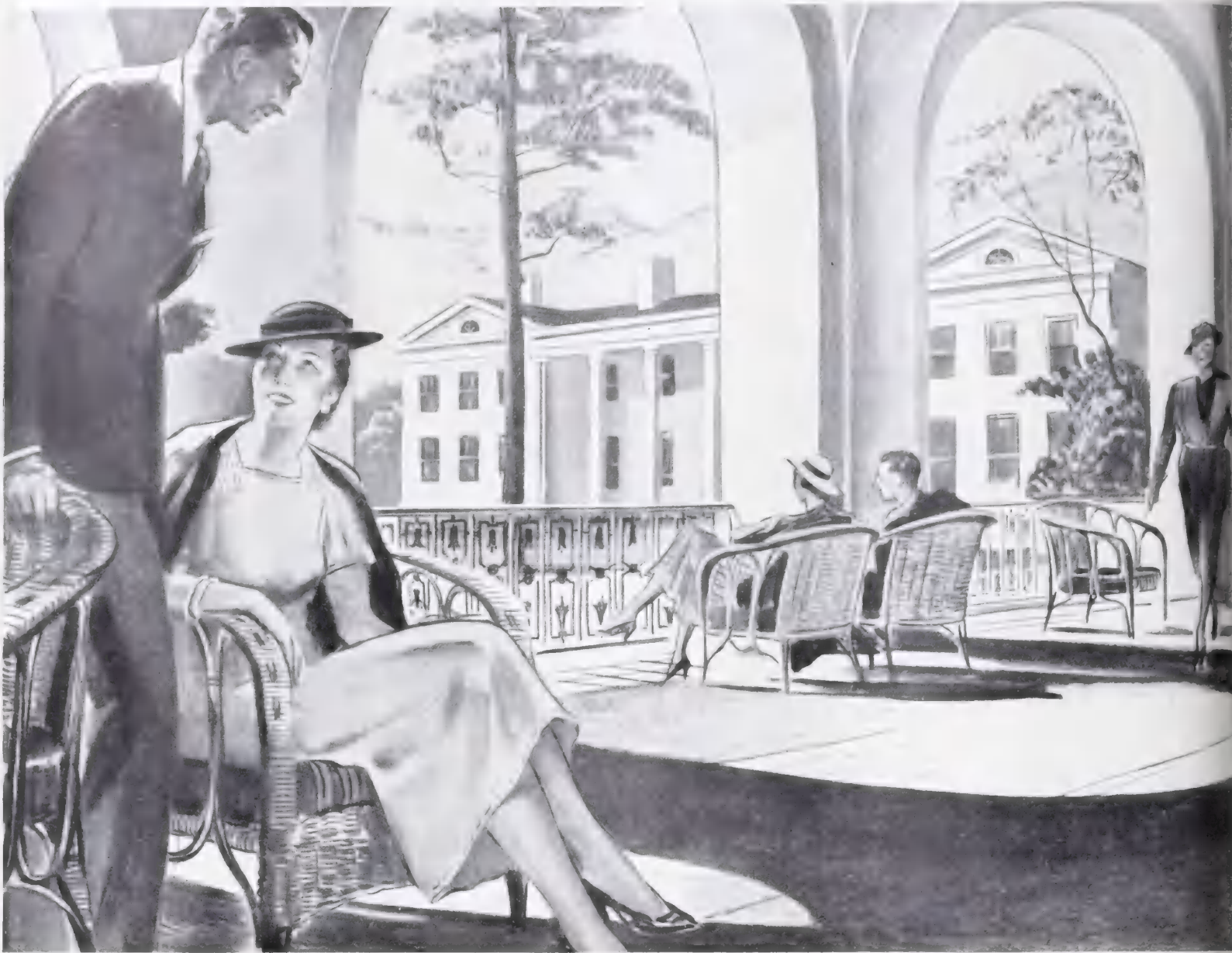
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Laze away the golden days of Indian Summer at **THE GREENBRIER**

When mellow autumn writes urgent invitation in leaves of scarlet and gold, accept gracefully. Retire to White Sulphur Springs. With keen golf and tennis competition in the air . . . polo ponies pounding the turf in thrilling bursts of skill and speed . . . shotguns cracking on the skeet range to

remind you that hunting days are near . . . with spirited mounts and pungent woods beckoning—you'll take a new lease on life. You may laze away *some* golden days . . . bask in the warm sun . . . take the cure, perhaps. But there's a tang in the air that lifts your game and spirit to top form at The Greenbrier in autumn.

Autumn season rates at The Greenbrier are very reasonable—from \$6 per day, European Plan, with A la Carte or Table d'Hote service optional; from \$12 per day, American Plan. Illustrated literature describing The Greenbrier will be sent to you upon request.

White Sulphur Springs
WEST VIRGINIA





SEPTEMBER BUSINESS



SEPTEMBER is the month when you are suddenly electrified to energy. You are going to settle down in October. You sit up nights throwing away old letters, year-old cancelled checks, straw hats; tearing down musty Victorian draperies, deciding where you can best hide your carved walnut table and which pictures to take with you and which to leave behind. September is the month when you slough off your slip covers and prepare to come out of your summer cocoons.

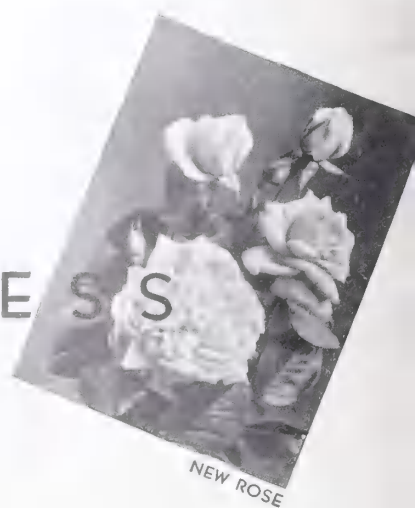
New upholstery, new curtains are first on your September list. Let your fingers be wary and sensitive. Sit in show rooms surrounded by billowing yard upon yard of material. Luxuriate in their colors, delight in their designs. But finally let your fingers choose for you: the clean touch of damask, the lushness of velvet, the illusive quality of cotton or the brave rough of tweed.

You are bored stiff with all the dear familiar knick-knacks. Pack them into a box and send them off to the Thrift Shop, there to be sold for charity. With a sense of deep virtue, whip out and buy accessories. Buy marble. Buy flowery porcelain figures. Buy Chinese Chippendale like mad. Right, vases from James Pendleton, madonna from Gerard.

The night of October first you may be sitting, completely exhausted, in the exact center of a maze of packing boxes filled with books and china and glass. Your eyes will rest proudly on a new mantel which effaces the monstrous mantel your landlord proffered you. Out of the confusion have emerged three things and these are three crystal vases. Your husband, who is just as tired as you are, has been incredibly thoughtful. In each vase is a cluster of roses, the new ones which are the triumphs of the past year's growing.

There is a tentative suggestion of frost in the air. In a few weeks now the maples will be scarlet and yellow and russet along your road as you drive to the country to shoot and fish over the week-ends. You find yourself longing for the land and nostalgic for the countryside.

At this point we give you House Beautiful with roses and mantels and new little houses and suggestions about views and garden advice; with a welter of fabrics just off the loom, with cool marble accessories and exquisite eighteenth century accessories. And with all good wishes, we give you six rooms to be a guide for the future as you sit among your packing cases.



NEW ROSE



PRIZE HOUSE



MARBLE



THE LEWISES IN VERMONT



SUBMITTED IN THE CONTEST HELD BY
HOUSE BEAUTIFUL — HOME & FIELD

LANDING PHOTO BY
HOME & FIELD



SAMUEL H. GOTTSCHO

THE PRIZE WINNERS

House Beautiful announces the

outcome of its Seventh Annual

Small House Competition



HOUSE BEAUTIFUL'S yearly competition is designed to draw from architects all over America the most vital work which they have done in the small house field recently. Plans and photographs are submitted in three classifications, the first embracing houses of eight rooms or fewer, the second of nine to twelve rooms, and the third, a class inaugurated this year, houses exemplifying new construction and non-period design. One hundred and ninety houses were submitted from twenty-five states, a gallant showing in a year of comparative building quiet. Though they were not all finished in 1934, most of them are recent and some were completed just in time to have their pictures taken expressly for our competition. They constitute a clear cross-section of small house architecture in this country and we are happy to announce the winners.

Class I—Houses of eight rooms and under:

First prize of \$500 to Harvey Stevenson and Eastman Studts, New York.

Second prize of \$300 to William Wilson Wurster, San Francisco.

Class II—Houses of nine to twelve rooms:

First prize of \$500 to H. Roy Kelley, Los Angeles.

Second prize of \$300 to Waldron Faulkner, New York.

Class III—Houses exemplifying new construction and non-period design:

Special prize of \$300 to Richard J. Neutra, Los Angeles. Honorable mention to—

Roland E. Coate, Los Angeles; Michael Goodman, Berkeley, California; Harwell H. Harris, Carl Anderson, Associate, Los Angeles; H. Roy Kelley, Los Angeles; Bertha Mather McPherson, Darien, Connecticut; Warren Charles Perry, San Francisco; Palmer Sabin, Pasadena; Penrose V. Stout, Bronxville; Royal Barry Wills (2), Boston; David J. Witmer and Loyall F. Watson, Los Angeles.

Judges were Thomas Harlan Ellett, A.I.A., Edmund B. Gilchrist, A.I.A., William Lescaze, A.I.A., Stewart Beach and Ethel B. Power of HOUSE BEAUTIFUL.

Next month we shall publish the second prize houses in Classes I and II and in succeeding months several of those awarded honorable mention, and others. Comment on tendencies evinced by these houses appears on page 76.

On the opposite page is a cross-section of the hundred and ninety houses which came to us for the competition. Mounted as they are shown, fifty of them will begin a tour of the country immediately after Labor Day. Besides exterior and interior photographs, specifications, floor plans and a plot plan for each house are part of the exhibit.



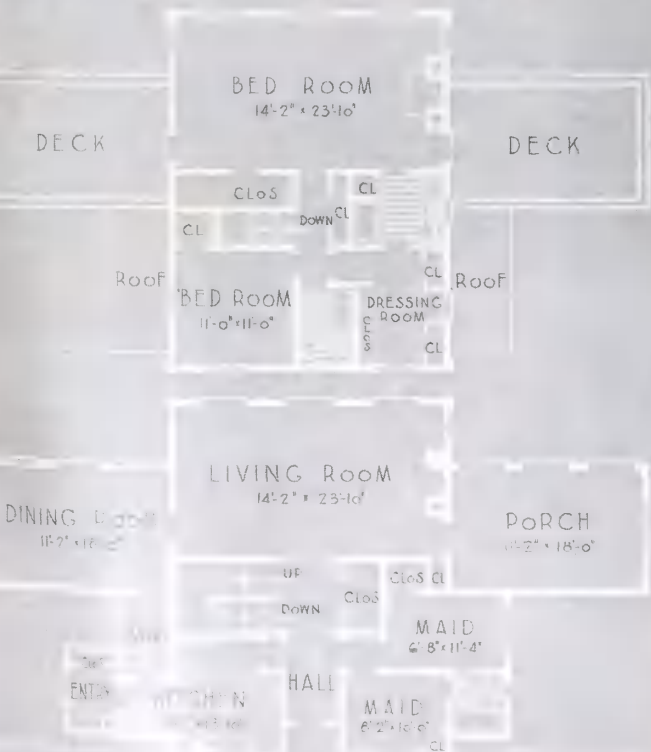
SAMUEL H. GOTTSCHO

FIRST PRIZE IN CLASS I—REAR ELEVATION

THERE is a strong modern classic feeling in this house which Harvey Stevenson and Eastman Studds designed for Mr. and Mrs. R. Colgate V. Mann at Locust Valley, Long Island. The clean white surface of matched boarding, the symmetry of the central unit with adjoining wings, the tall windows on the ground floor, suggest at once the flavor of the past with something distinctly of today. The plan is original, with its placing of maid's rooms and kitchen on what seems to be the front of the house, frank recognition that the garden side should be kept free as the living quarters of the establishment. The driveway sweeps up to the entrance in a graceful circle and guests are whisked through a hall and into the living room, which gives immediately upon a terrace and gardens. Annette Hoyt Flanders was the landscape architect.

The architects have used ornament sparingly upon the exterior. There are carved wood and compo ornaments on the lintels of main door and first floor windows, while the door itself is painted a deep purple. An edging of shrubbery surrounds the open decks above the two wings, giving a further pleasant accent of color.

The foundation of the house is of concrete with walls of matched pine boarding which are insulated with Celotex. The roof is of Bangor slate, insulated with Bird insulating board. A General Electric oil-burning furnace is the heating unit. There are Crane plumbing fixtures and Anaconda brass pipe throughout. The cost was thirty-eight cents a cubic foot.





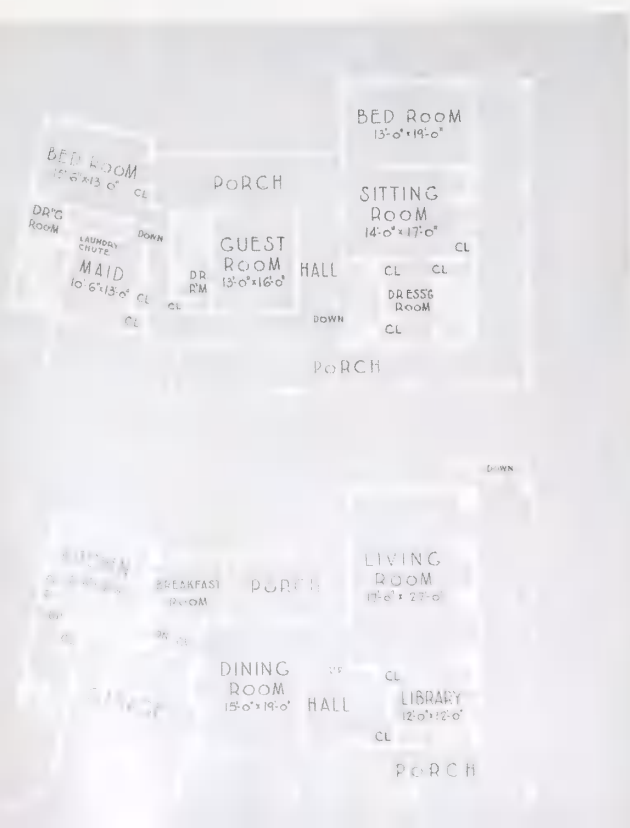
EMELIE DANIEL

LIVING ROOM DECORATED BY YSEL





H. Roy Kelley, Los Angeles architect, won first prize in Class II for this Monterey-type house in Altadena. Houses of from nine to twelve rooms compete in this class. The owners are Mr. and Mrs. James M. Irvine



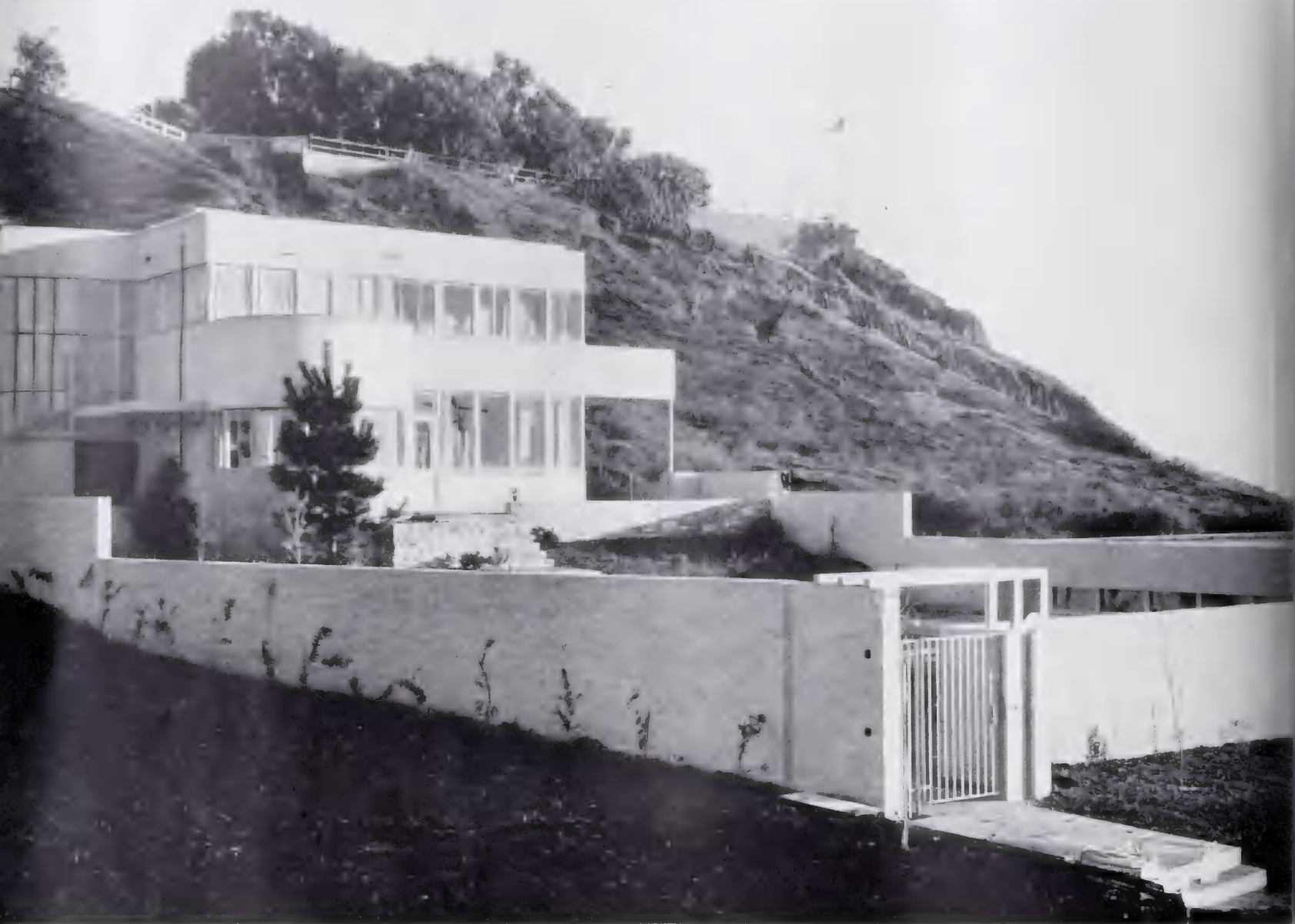
GEORGE D. HAIGHT



FIRST PRIZE IN CLASS II

SUGGESTING the old places of Monterey with long, second-story porches, this house built for Mr. and Mrs. James M. Irvine in Altadena seems especially well adapted to the climate of California. H. Roy Kelley was the architect. Here are open garden, terrace or lawn from which to enjoy sunny skies on cooler days, and covered porches on three sides to give sun when desired. The irregular shape of the property prompted turning the garage and kitchen at an angle, without, however, the waste space that usually results from such placing. Dining room, living room and breakfast room all open on the garden porch, and all the bedrooms have direct access to the second-story porch.

As for construction details, the outside walls are of brick veneer painted white; the roof is of brown cedar shakes, the trim and blinds are white with sash and doors light mustard yellow. The hall, with its graceful and delicate stair rail, is painted ivory white. As is appropriate in these Monterey houses which owe their origin to both California and New England, the furnishings are Colonial. Celotex and rock wool were used for insulation; there are Crane plumbing fixtures, a Payne gas-fired furnace with blowers for air conditioning, and a General Electric refrigerator. The house cost forty-two cents a cubic foot to build. Florence Yoch and Lucille Connell were the landscape architects.



FIRST PRIZE IN THE SPECIAL CLASS

RICHARD J. NEUTRA won the special prize with this modern house which he built for Dr. Eugene Frenke and his wife, the actress Anna Sten. It is in West Los Angeles, on the beach near Santa Monica. The two main fronts face the northwest and the southwest. The house overlooks the ocean, the Santa Monica mountain range, and the garden around an imperviously surfaced swimming pool.

The family comprises Dr. and Mrs. Frenke and two servants. Mr. Neutra's chief concern in this house was to allow for the open-air proclivities of the owners and still give them the seclusion they wish. To insure this privacy the house was placed at the very rear of the lot against the hill, well separated from the road by gardens and a high wall. The garage is a part of this barrier.

Notable in the interior is a fireplace of split face-bricks in their natural color, set in the corner of the living room. The walls are three-ply panel boards of various woods stained. Built-in bookcases and two settees are tobacco color. The upholstery is in a tone of terra cotta. There are hard-

wood blocks and linoleum floors. Special chairs are steel sprung and chromium plated with pneumatic cushions. These are patented by Mr. Neutra. An adjustable floor lamp has a swiveled reflector for indirect lighting.

This house cost 50 cents a cubic foot. The construction was based on a standardized milled wood chassis with continuous diagonal bracing for sturdiness under lateral stress and to facilitate rapid building. The skeleton was fitted and rebated in the shop to receive the steel sash. Outside surfaces are smooth cement with a water-repelling coating.

The outer walls are pale gray with a moistureproof coat. The exposed woodwork and steel frame of the windows are a lighter shade of gray, painted with oil paint.

The roof is Del Rey composition. All electric appliances are by General Electric. Wall covering, Sanitas. Steel sash, Druhit. Celotex insulation. The plumbing, piping, and fixtures are Kohler's, the heating is done by a Magic Way furnace, the registers are by Hart and Cooley. The glass is by Libbey-Owens-Ford.



PIERRE NOBLE

Great Blue Hill, though it is not the center of this distant view, has been made its focal point. Further, Mr. Steele has disguised a diagonal property line by planting borders

the house. Instead we decided to make a *half* court, lengthening it to make up for what was chiseled off the width. You can follow on the plan. A high board fence shuts it off from the neighbor on the west, another screens the service entrance on the east. Half a circle leads to the street, which is hidden behind a band of heavy planting.

The lower terrace bank was surmounted by a low rubble wall both to retain the earth and to form a slight wind-break for the flowers. Nor was the strong line along the terrace edge unimportant in the general composition. The narrow shoe-string steps were rebuilt so as to open a generous vista down the center, but without changing from domestic to palace scale.

From the foot of the lower steps the lawn fell off badly toward the right, while Great Blue Hill, the climax of the distance, rose slightly to the left of the middle. A heavy group of spruces lay in the right middle ground. The rest was nondescript, the sum total forming a hodgepodge for the eye to try to balance. We scooped out the middle of the lawn and piled the dirt on the low, right-hand side until

we were satisfied with the new contours that were formed. A glimpse at the plan will show that while the owner had land and to spare toward the west (right), his property line, on the bias, cut right under his nose when one looked toward Great Blue Hill. The lawn plantings were carefully designed to overcome this awkwardness. Beds were put in on the right as close to the middle as we dared, to throw the attention more to the left. The planting of shrubs, flowering trees and coarse herbaceous things was run into the neighbors' hedgerows, so that these furnished a most important part of our landscape composition.

One contrariety of artists is to prove the absurdity of mediocre rules of thumb, such as the dictum that rose gardens must be isolated. Here we disproved that notion by laying out formal beds for roses as an integral part of the lawn planting and general garden ornament. They are tucked under the lower wall to be accessible at the foot of the garden steps. They are shaped to the curves of the lawn, yet definitely formalized. In June these beds, against a ten-foot bank of mixed species roses (Continued on page 30)



EMELIE DANIELSON

NEW LIFE FOR AN OLD POOL

Mr. and Mrs. John Schiff's house at Oyster Bay was built all of a quarter of a century ago. It had a swimming pool, but the swimming pool did not look like this until Treanor and Fatio took it in hand and made it over. Its walls, a gentle blue, reflect happily in the waters below them. Ceiling and Venetian blinds are white. A sense of all the open streams in through the doors

Temperature Normal

by ETHEL B. POWER

**The new heating devices give
you precise control of air,
cleaned, warmed, humidified**

UNTIL very recently heat was simply heat. We took it dry, dusty, sluggish, just as it came from the furnace, and were grateful for it even though it meant much manual labor on our part to obtain it. Today, however, we must have not only heat, but heat plus. Plus several things in fact. In the first place we must have controlled heat. We must have it when and where and at what temperature we want it. And we must have it all without effort on our part.

This is made possible by the new improved thermostat. Thermostatic control has been in operation for many years, but the thermostat of today is a most sensitive instrument ready to perform a variety of tasks. For instance, the old thermostat did not signal the heater until there had been a drop of 2 degrees in the temperature of the room. The new thermostat is a keener watchman and with almost human concern tests the trend of the temperature every half hour and turns the heat on if it is dropping. Furthermore it will maintain one temperature by day and another by night; it will lower it economically over a week-end when the family is away, yet keep the home fire burning for their return. There is a thermostat that will control any radiator separately, an aquastat that keeps the water in the boiler just hot enough to heat the coils for the domestic water supply but below the point of steam, and, now that we are demanding humidified air, there is a humidistat that keeps the desired percentage of moisture in the air.

This precise control is one of the great advances made in the last few years and it has been brought about through our greater use of liquid fuel, oil or gas, in place of the solid coal (although automatic stokers of coal-burning furnaces make thermostatic control possible here also to some extent). Oil is now so widely accepted as a fuel that most owners who haven't already installed an oil burner are on the point of doing so.

THE oil burner also has made considerable advance during the past ten years. Not only is the burner itself quieter, more foolproof and more economical to run; in its most recent form it is incorporated with the boiler so that one piece of equipment houses both. The resulting machine is neat, clean and efficient looking. There are several makes which may be added to the old heating plant. Many manufacturers have both the new combined boiler and burner and the separate burner. In looking up the different products it is important to know not only which ones burn efficiently, that is with complete combustion, economically, and quietly, but also which ones are best serviced in your neighborhood.

Oil, of course, may be used as a fuel with any one of the four systems of heating: warm air, steam, hot water

or vapor. The same is true of gas. Gas as a fuel has all the advantages of oil except in the matter of cost. Where there is natural gas or where the rate has been materially reduced gas is highly desirable and has the additional advantage of

being more accessible and requiring no storage space.

Electricity will not be practical for general heating until it is less than 1¢ per kilowatt hour or until it can be used in off-peak time. But perhaps a glimpse into the future of electrical heating for houses can be had in the House of Tomorrow, built in Mansfield, Ohio. Here in this experimental electrical house one of the rooms is heated by an entirely new principle. This consists of units imbedded in the plaster walls, giving what is known as radiant heat, a term that will be explained later in this article.

TO RETURN to the demands which we make upon our heat today, in addition to precise control we desire cleanliness and humidity. These two factors are both made possible by the new air-conditioning equipment, already accepted as an essential part of the heating apparatus. Air-conditioning can be added to any existing heating system. There are types designed especially for warm air and there are different kinds of apparatus to be used with steam, hot water or vapor. Air-conditioning can be completely installed to affect the whole house, or to apply to one or several rooms.

With a new installation its most logical use is with the warm air furnace. Thus one of the most interesting of recent developments in the heating field is the reinstatement of warm air as an effective heating system. Warm air was always considered a pleasant heat, but it was inadequate in a large, spread-out house, because rooms far from the furnace could not be kept comfortably warm. Recirculating the cooled air taken from the house remedied this matter somewhat; then forced circulation by electric fans obviated the difficulty entirely. Now with air-conditioning equipment warm air heating is found to meet practically all requirements and has come into its own again.

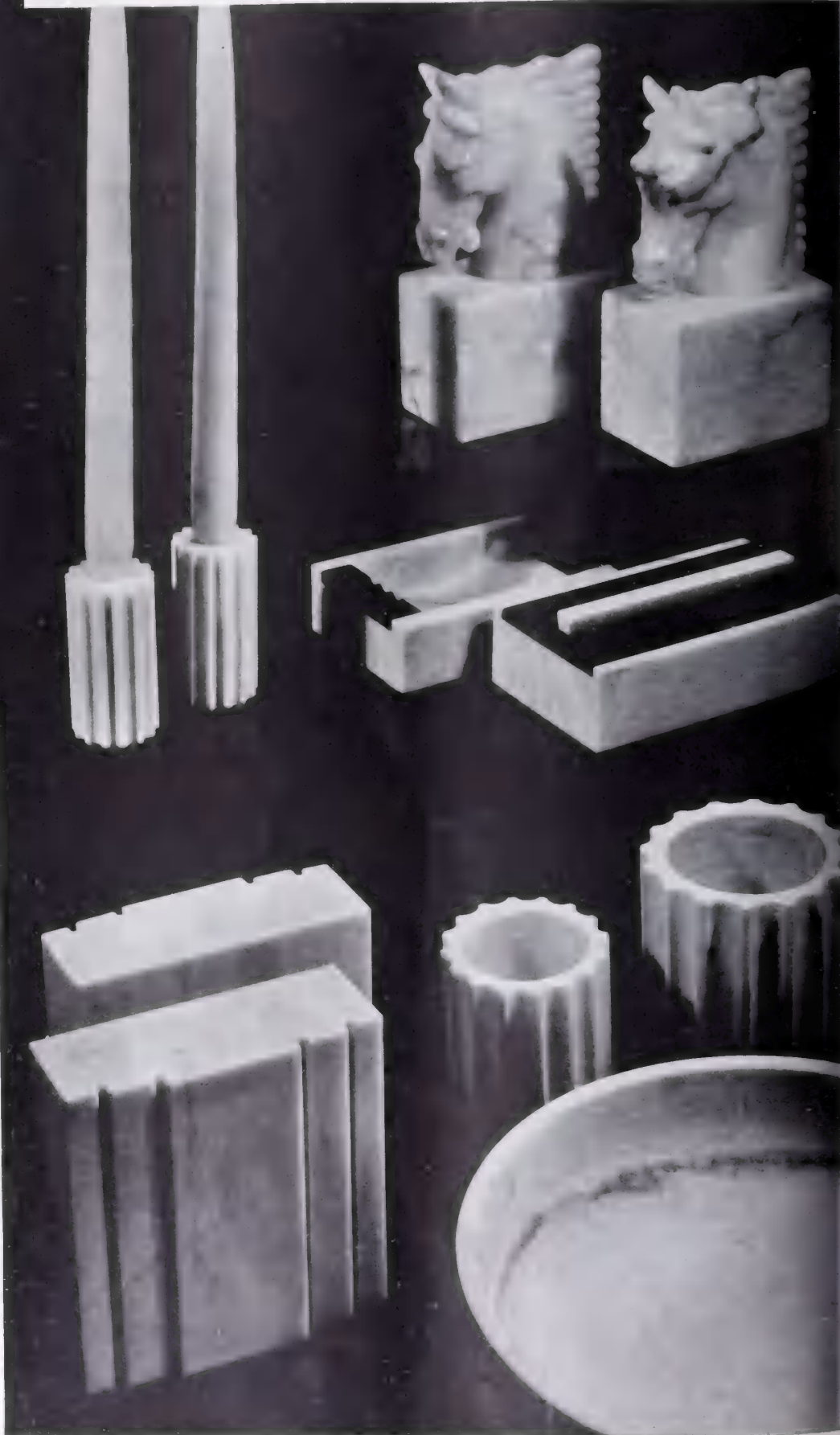
With more effective heating, insulation has become increasingly important. Such strides have recently been made in this field that today few houses are built without some kind of insulation in roof and walls, and weatherstripping at the doors and windows. The reason for this is obvious when it is remembered that when there is both insulation and weatherstripping from 35 to 45 percent of the total heat loss, that is heat that naturally escapes through the walls and around the doors and windows, is saved. A further reduction in this heat loss can be made with the use of double windows or with the new double-paned sash. This latter has panes of glass so close together that to the eye they count as single panes, yet (Continued on page 74)

MARBLE...

GREECE IN THE ASCENDANT



Homage to Greece! Marble accessories which might have been cut beside the Aegean sea: a tall and slender Grecian urn, above; to the right, horses as unbridled as the horses of the Elgin marbles; sections of columns hold tall tapers; marble cigarette boxes have sliding tops; book-ends which are strong and beautiful; a shallow bowl. In black or white marble. Mary Barlint has the vase, and the horse book-ends. The other pieces (Mary Ryan designed them) come from B. Altman





American history à la Lenci



Vienna loves the rococo



Furore for Chinese Chippendale

CLAY...

AFTER GREECE FELL

Lenci looks at American history. At the upper left you see his courtly group engaged in the minuet. The figurines are from James Pendleton. Austrian angels and earthly creatures, above, seem always to move to three-four time. This finest of white porcelain came from the Augarten kilns in Vienna. The lady with a Watteau fawn, the boy with masks, and the girl with her hands full of grapes, James Pendleton. The Reinhardt angels, Rena Rosenthal. At left, a Chinese singing girl, hand-carved from wood, Yamanaka. A white Chinese temple jar, in pottery, Lord and Taylor, and two dog-topped vases. Spade copies of old Lowestoft. Turning points in a Chinese or English Chippendale room



PHOTOGRAPHS BY EUGENE HUTCHINSON

THE SINCLAIR LEWIS PLACE

by EMILY KIMBROUGH

The house, looking out to the view. Two garden levels lead to the upper terrace. The erstwhile carriage house is on the right. Immediately above, the two lawn terraces are set on two different levels



Mr. and Mrs. Lewis drink tea on the upper terrace. A little of the view, which is the focal point from almost any part of house or garden, is seen in perspective. Furniture is white, upholstery plaid

WHEN first Dorothy Thompson, who is Mrs. Sinclair Lewis, saw the room that now combines living room, library and dining room, a rabbit was sitting in one corner. It was the carriage barn then, attached, as in most New England farm houses, to the house proper via the kitchen. The house, white frame, is not quite a hundred years old. The traditional parlor is on one side of the steep stairway in the center hall, the dining room on the other. Behind the stairs a small room has been made into a guest room with adjoining bath. Upstairs, Mr. Lewis's bedroom and workroom combined occupies the front of the house, Mrs. Lewis's, the back. Mr. Lewis boasts a fireplace. Mrs. Lewis a row of windows on three sides of her room. Both are thoroughly satisfied.

First of all, Mrs. Lewis shows her garden. It is a perennial garden, just below the lawn terrace which opens out in front of the house and, beyond the garden, drops away to a view of Vermont meadows and hills. It borders two sides of the lower lawn terrace and is on two rock-banked levels. The division of levels is important. The house is set more dramatically because of it and the view, which is the terminal

of both house and garden, widens as one descends from one terrace to the next.

Along one side of the upper terrace is a high fence, making of this an outdoor room with boundaries on three sides, open only to the view. On the other side of this fence is the rock garden, around the old well. This garden climbs a steep slope to the house, running parallel to the entrance drive. The drive ends on the other side of the house in a walled courtyard. Across it is the garage with servants' quarters above. Around its first bend, across a field from the house, is the guest house with its own garage.

Entering, then, from the courtyard, the carriage house is the "front room." It is prefaced by a little entrance chamber, scarcely large enough to be even a hall, but made memorable by its book-paneled walls. The far end of the big room from here is one enormous and astonishing window, looking out to the same view which the terraces face. The rafters of the carriage house are untouched and the walls are of a composition in the color of natural wood. The hayloft at the far end of the room has now been transformed into a little gallery and extra setting for books. (Continued on page 71)



MR. LEWIS'S WORKROOM



TRANSFORMATION OF A CARRIAGE HOUSE



THE CLIMBER NEW DAWN RIOTING OVER A GARDEN HOUSE

NOS. 1, 2, 4, 5, 6, 7, 8 © JACKSON
NO. 9 CONARD-PYLE. PHOTOGRAPHS, J. HORACE



ROSE REVIEW, 1934

by J. H. NICOLAS

A FEW years ago, Radiance was the most popular rose in America and today it is still extensively planted. Radiance is not a handsome rose; its form and color leave much to be desired. Many more beautiful roses have come with a big noise and quickly vanished. What is the reason? The plant of Radiance is handsome, sturdy and healthy; the others were weaklings difficult to grow; we were dazzled by their jazz and lost sight of the plant that was to support these marvelous blooms. The plant is as important as the bloom, and when selecting new varieties you should ascertain, de visu if possible, its quality and stamina, unless you are a collector indiscriminately testing all novelties, fully prepared, financially and otherwise, to withstand inevitable disappointments.

The excitement caused by the new tints of the Pernetiana strain has subsided and plant breeders are now giving more attention to the plant. American distributors of European novelties have also raised their standards and a more rigid testing is being made before a novelty is scheduled for dissemination. Modern roses are perfumed. We often hear that they are not as perfumed as the "old roses." If they

were not, it would be one more reason why newer roses are superior. What is often referred to as "old rose perfume" probably means the pungent scent of *rosa centifolia*, a rather coarse fragrance contemporary of musk and other loud-smelling extracts which even ten cent store shoppers would not tolerate today. But I surmise that the complaint of lack of perfume in "modern" roses must always have been with us, as a survey of the hybrid perpetual class which held supremacy up to fifty years ago reveals an extraordinarily large percentage of scentless roses. The perfume of modern roses is very fine and diversified; extremely few actually are scentless. We detect various reminiscences of fruits, cloves, newly cut red cedar boards, new mown hay, cinnamon, clover, honey, verbenas, russet apple, ripe nectarine, spices and so on ad infinitum, besides the classic tea and attar of roses which is the scent of the ancient damask rose, and many still have the "old rose" perfume. It is quite a sport among a group of amateurs to define the fragrances of new roses.

The yearly output of new roses from all countries is between two hundred and fifty (*Continued on page 93*)

Nigrette. "The black rose of Sangerhausen." This is the sensation of this year—the first rose that is almost black

Rheingold. Leenders 1934. A pure and blushing yellow. The blossom is large and it has a most ingratiating perfume

New Dawn. Hardy everblooming climber. Once well established it will bloom profusely all summer long. A flesh pink

4. Yosemite. Nicolas 1933. A new color, vivid orange red, rich gold at the base. Selected to be state rose of California

5. Princess van Orange. A sensation in once-blooming hardy climbers. Climbing form of the baby rambler Gloria Mundi

6. Rochester. Nicolas 1935. May be botanically classed as "polyantha hybrid"; has the quality and size of a hybrid tea

7. Ann Mette Poulsen. Large single scarlet blossom which makes a great splash of color in a garden, planted en masse

8. Permanent Wave. Its petals marcelled. They are cerise pink on the outside and a tender shade of peach on the inside

9. Feu Pernet-Ducher. Mallerin 1934. A newcomer. Golden yellow with splashes of orange. Plant strong, blossom full

The New

QUILTED AND HANDWORKED EFFECTS

Silk and cotton, for period or modern, Thorp

Cotton Shetland cloth, for modern or modernized periods, Johnson & Faulkner

18TH CENTURY

Hand printed glazed percale, for Chippendale or modern, Johnson & Faulkner

Cut velvet, for Chippendale or modern, Carrullo

Damask, for Chinese modern, Johnson & Faulkner

Ribbed cotton, Onimata

Satin damask, for 18th century or modern, Se

Cotton velvet

Cerule m

rics

ERN
Corduroy velvet, Greeff

Gorded satin damask, Schumacher



Chintz, for Neoclassic or modern,
Katzenbach & Warren



Glazed chintz, Schumacher

VELVETS

Piqué Roman stripe,
Shelton Looms

Emerald green,
mercerized cotton velvet,
Schumacher





1. Porous cotton tweed with a hard surface, in the rusty colors of autumn. Use it for upholstery or at a window, as James Amster of Bergdorf-Goodman does here. 2. Joseph Mullen drapes diaphanous striped white Celanese ninon from a black, white and goldenrod yellow Marshall Field fabric valance. This is plaited on the couch ruffle for solid stripes. 3. A wheat stalk in light blue, white and darker blue glazed chintz by Waverly is cut out by Ysel and appliquéd on white glazed percale. The rod is blue, ending in white pineapples and supporting white rings. 4. Cheery glazed chintz alternates Tobies and Stags at Eve. A chair is faced with it, backed with black, beige or orange to repeat its colors. Its medallions are cut out and sewed along the window valance, from which white organdie curtains fall to wide ruffles. By Joseph Mullen. 5. The curtains at Ysel's embrasured window are mouse gray, gold and white, an exact replica of an early Victorian chintz. Howard and

Schaffer. The window seat cushion is in J. H. Thorp's gold and white mercerized cotton damask, richly lustrous. 6. James Amster is concerned with making two windows look like one huge one. At the top is a bottle green mirror valance from which hang Hildreth and Dunlop spring-green cotton chenille draperies and between them Schumacher green and white (or brown and white) striped gauze glass curtains. In the center is a mirror panel, making the two windows one. Cheney green and cream satin candy stripes cover the furniture. 7. Pierre Dutel uses an Orinoka Chinese fretwork in brown and chartreuse cotton damask and a brown and cream Titus Blatter ribbed chenille damask for a Chinese Chippendale window. The fretted damask he cuts to make a pagoda valance with a deep brown lining, extending from bamboo bands. The chenille he uses in the curtains, cut to make its own fretwork. A black lacquer love seat has cushions and pad of the Orinoka cotton damask.

OFF THE LOOM

THREE quarters of the battle of decorating a room is won (or lost) in the salesrooms of the fabric makers long before the first Chippendale table is bought or the last rug laid. The colors in your hangings and in your upholstery are the springboard from which you take off.

There are two possible choices open and two only. Either be blatant or be mild. If you are strong-minded, there is a red, intense but not hot. If your curtains have this shade in them, make the tapes of your Venetian blinds the same color. The blind itself will probably be a decadent Marie Laurencin gray, but more of the pastels later. Then there are Kelly green and Mandarin, which hides under a number of Chinese names. Plum is sound common or garden choice. You can count on plenty of yellow and blues in all the jewel and flower variants, light to dark. Brown has not lost its grip after three years of pounding. Red, black and white, like the towels in Mosse's windows, fascinate many decorators. But white plus one color is still top of the heap. Ringing changes on one color in one design also has much in its favor.

Pastels are misty and wistful and quite expensive. There is the gray we mentioned and likewise a cool French gray. White has become a pastel, too, eggshell and chamois and that white which has been just touched with black. Dead white was buried with fitting honors.

The materials themselves are sleek, never shaggy. There are velvets, from silk to cotton, but all as shiny as a freshly brushed spaniel. You can find them plain or printed as dizzily as *débutante* cottons. They are clipped or ribbed and some have an antique look. Mohair is now mothproof, and synthetic horsehair is made in plaid for the first time here.

Cottons still look like anything but cotton. They look like wool homespun or tweed and are right up the American revival alley. They come out as chintzes and there is a mad rush of cotton chenilles. Sometimes this means chenille stripes on net in entrancing glass curtain material. Linen chenille is exciting, too, especially in a modern room. There is rayon mixed up somewhere in half the cottons and in linen and wool and even velvet.

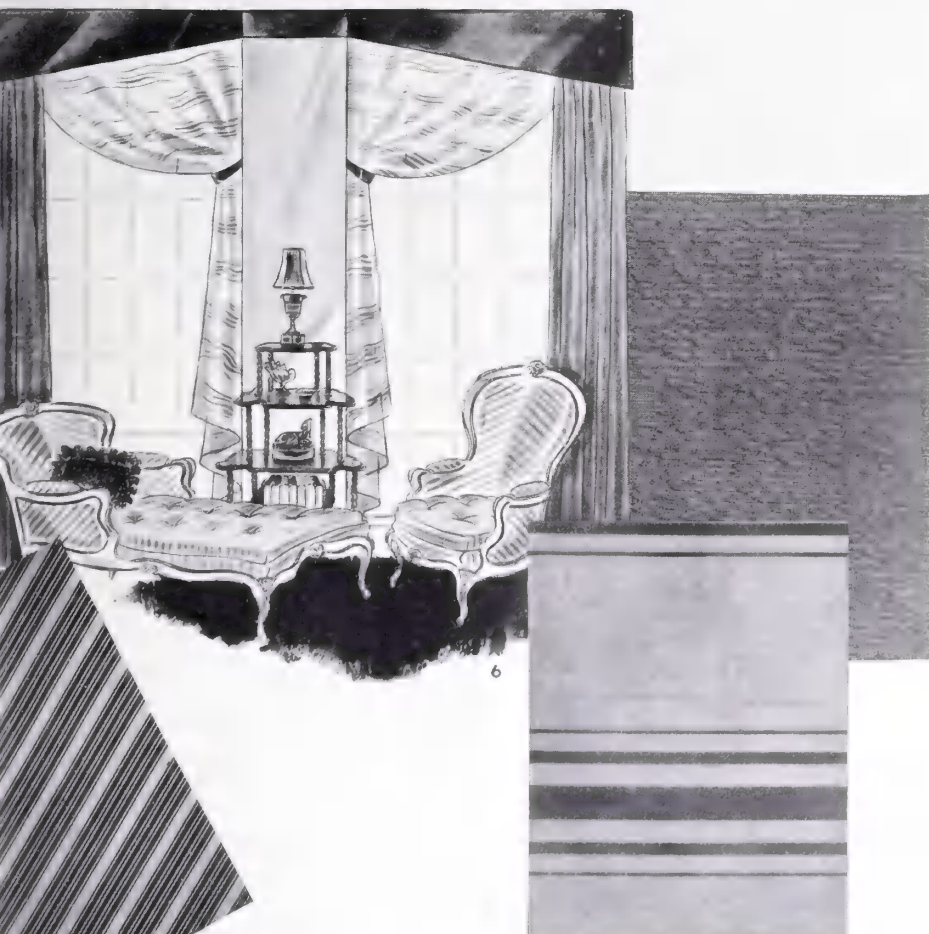
The news of damasks is that there are more and more of them. These are not Italianate. They are bestrewn with large flowers, willful and modern, on open grounds. Sometimes they are silk, sometimes cotton, mercerized and shining.

Patterns are pretty grand. Almost any material may be the better for a bit of quilting, which started in England and is being passionately Americanized. It is divine in eighteenth century rooms. Then, of course, be it ever so humble, home is not home without a bit of Chinese. This does not mean Chinese Modern, but good old Manchu Chinese.

Modern designs are as you like them, horizontal stripes still outrageously smart, and Roman stripes and plaids. But it is a sabbatical year for herringbones, chevrons and even diagonal stripes. They were so tired.

Little laurel wreaths are retiring in confusion before bold architectural designs, and so the neo-classic carries on. Here and there you'll find an architectural design as lovely as the temple at Pæstum, but not often and then pretty expensive.

Hang across your windows an ephemeral web of silk with glorious colored stripes in a dozen shades. Or cotton and net, or cotton and chenille. Most glass curtains like to be striped or checked or otherwise largely and simply patterned.



MIDDLE WEST

Rapid, unpredictable weather changes. Many climates, many soils. No set rules possible. Winter as a whole not severe. Danger of fall planting: constant freeze and thaw, long periods without protecting snow. Winter hard on plants with persistent foliage, plants making soft, rapid summer growth and those undoubtedly hardy on which a chance is being taken the first winter.

If experimenting, do not plant in fall. Give even hardy plants every chance by planting early, perennials in Sept., encouraging them to make root growth before winter. Transplanting trees and small shrubs should be done early. Long autumn will give them chance to convalesce. Nothing grows above ground without equal growth below ground. Root growth goes on till frost reaches and checks it. The deeper it has penetrated, the safer young plants are.

Cover garden after surface freezes, more to keep frost in than out. Never uncover too early in spring. More harm done by unseasonable warm sunny days than by cold.

Fall planting worth trying. Be prepared to replace plants more rigorous Eastern winter would have spared.

—Mrs. Kate L. Brewster

CENTRAL SOUTH

Plant immediately seeds of perennials which can be trusted to carry through winter without glass covering, in a spot protected from N. wind, exposed to maximum S. sun. Three by six feet ample for average garden. Dig two feet. Cover bottom with roughage (tin cans, bottles, leaves, almost any garbage). Pack tight. Fill in with two inches crumpled paper, tightly packed. Then one inch chopped dirt. To remaining dirt add one part bone meal, one part cottonseed meal, ten parts cottonseed hulls, ten parts soil. Fill in to within four inches of top. To ten parts best dirt add one part cottonseed meal, one part bone meal, one part sand. Sift on bed until one inch above surrounding soil. Let at least one good rain fall before planting from following: arabis, aubretia, achillea, anthemis, anchusa (myosotidiflora), anchusa italica Dropmore, anemone, aquilegia (columbine), heconia, English daisy, coreopsis, Canterbury bells, Shasta daisies, dianthus, delphinium, digitalis, eupatorium, geum, gaillardia, blue salvia, Chinese bluebells (platycodon), pyrethrum, rudbeckia, scabiosa, stonecrop, Stokesia, sweet rocket, tritoma (red hot poker), sweet William.

In N. Ky. and higher regions even as far N. as Tenn., place heavy boards, 14 ins. to S., 28 ins. to N., with slanting sides around beds. Cover with glass from Dec. through mid-March.

Conifers may be transplanted through Sept. with least danger if watered with deep water lance. Spray heavily with whale oil soap at this time of year. Plant or transplant iris, lilies, narcissus, peonies, hyacinths, and tulips.

—Elizabeth Claiborne

FLASHES ON FALL PLANTING

by MRS. JAY CLARK, JR.

NOTE before you plant: Low damp places where undue moisture will stand, either from rain or thaws, are fatal to new stock. . . . High dry spots need more moisture given at planting time, greater winter protection. Casualties are few. . . . Heavy soils—clay mixtures which retain moisture—are lighter in fall. Plants placed in them now need not fight against cold, wet conditions prevalent in such soils in spring. . . . Where clay

bottoms in zones yielding to frost cause the newly planted thing to heave, winter protection should be thorough. . . . Benefit seedlings by buying them in nurseries of your climatic zone or farther north. . . . Plants with short, thready roots usually winter better than those with fat, fleshy ones. The more the root is divided, the less chance of decay. . . . With few exceptions, early spring blooming plants are best moved in fall. Late flowering plants should not be disturbed until spring. . . . Four rules: Dig the hole a little larger than necessary. Water generously, letting it sink before replacing earth. Firm the ground well with the foot around the plant. Never let it dry out till well established. . .

When a country reckons its square miles in the millions, no single set of rules can chart the gardener through his fall planting. Climate is a powerful factor, and within the borders of this country there exists practically every vagary of temperature known to man. Local reports are a good

period: mid-Jan. through Nov. First cool days of fall
nicera fragrantissima, *pyrus japonica*, *jasmine nudiflo-*
nicera maackii. Best plant flowering shrubs (*crêpe myrtle*,
 the S., ranking paramount) and roses before Dec.

Sept. plant tall bearded iris, using cultural directions
 for other sections. Lilies, daffodils, and other spring
 same as elsewhere. Delay tulip planting till Nov.

nt or divide most spring-flowering perennials in fall:
gia, *penstemon*, *monardia*, *lythrum*, perennial *phlox*, *ama-*
crinum, *peonies* (which bloom planted quite shallow).
stegia, *ageratum*, *lantana*, *heleopsis*, *liatris*, the *sal-*
chrysanthemums, etc.

General rule that spring-flowering plants should be planted
 all, fall-blooming plants in spring applies for annuals as
 . Larkspur, poppies, bluebonnets, *phlox drummondii*, *centau-*
s, *cleome*, *snapdragon*, etc. as near seeding time as possible.
unias, *verbena*, *portulaca*, etc., develop well broadcast in
 l in beds where they are to remain. Zinnias may be planted
 fall, better in spring for hot summer blooming. Fall-planted
 garden winds up, May or June, with *hemerocallis*, *achillea fili-*
ndulina, *crinum*, *regale lilies*, *Snasta daisies*.

-Marian and Margaret Scruggs

PACIFIC COAST

American west coast climate resembles European west coast
 climate. English in British Columbia, Mediterranean in Cal.,
 but with a summer drought (N. a few weeks; S. several months).
 Subsequent fall rains make fall planting ideal.

Hardy annuals best. Flower earlier if sown in fall as they
 germinate with rains; *eschscholzas*, *lupines*, *godetia*, etc. In
 N. stick to tough ones but in S. Cal. plant larkspurs, *linar-*
ias, *snapdragons*, *nemesias*, *calendulas*, *pansies*, *violas*. Ice-
 land poppies in fall. Shade Cal. poppies and other tap-rooted
 things with burlap, straw or peat until germination.

Plant spring-flowering bulbs in fall: *freesias*, *watsonias*,
 Sept.; daffodils, Oct.; tulips (only Darwin and cottage vari-
 eties do well), Nov. or Dec.; *hyacinths*, lesser Dutch, S.
 African and Cal. bulbs, Oct. and Nov. Fall-planted *gladiolus*
 bloom early. Plant lilies spring or fall.

Early-blooming perennials go in in fall: iris, *peonies*,
 Oriental poppies, *delphiniums*, *hemerocallis*, *columbines*, and
 many rock plants. Late perennials do best divided and reset
 in spring. Same general rules apply to trees and shrubs.
 Plant azaleas, Jap. quinces, early *spireas*, *lilacs*, flow-
 ering fruit trees early for rain on bare roots. Evergreen
 shrubs and trees in spring except in hottest sections.

-Sydney B. Mitchell

SOUTHEAST

Best time for nearly all planting, late Oct. or early Nov.
 until end Feb. Fewer losses, better growth follow early plant-
 ing. Spring months usually dry most sections. If planting is
 done early, ground will have settled. Injured ends of roots
 will have calloused, new roots formed. Good growth will re-
 sult. Demands for moisture and plant food heavy. If not sup-
 plied promptly in bulk, losses of newly set plants will be
 great. Particularly true of some trees, live oak and sweet
 gum especially. Plants set in late autumn or early winter
 need no particular protection. Follow these rules: set plants
 no deeper than they grew in nursery (even higher). Put back
 tops severely as roots do not begin to function immediately.
 cannot till new ones form. Pack earth firmly about roots.
 Water abundantly. Water down tops of broad-leaved evergreens
 frequently till well established to reduce loss of moisture
 from leaves.

-H. Harold Hunt

guide if you're puzzled, and on these pages are five news
 flashes dealing with the problems of different regions.

But there are generalities, too, not to be overlooked.
 Much study is being given to this question of whether to
 plant in fall or spring, and as a result each year sees more
 set opinion as to which season is better in different localities
 for different plants. Wise gardeners should keep up to date,
 and check the expert's advice with their own trials and
 errors.

One difficulty with generalizations, even for a single
 region, is that particular latitudes are influenced by such
 things as rivers, mountains and plains. Similar planting
 conditions are not bounded by straight Mason and Dixon
 lines. The demarcations rise and fall, swirl or dip, as
 they encounter the chill of high places or the warmth of
 sea and valley. The northern blasts of upper Maine sweep
 down in cyclonic spouts through (Continued on page 95)



RETURN OF THE NATIVE

SIX ROOMS—
FALL DECORATION
AT A GLANCE



EUGENE HUTCHINSON

LOUIS SIXTEENTH TO DATE

The stern simplicities of early America are ameliorated in its more modern versions. Ysel, Inc., designed a bedroom on the opposite page, which is proudly patriotic, frankly gay. Katzenbach and Warren's "Au Bois" wall paper lines the niche where the bed is set and is repeated at the window. The bedspread is textured cotton. The rise of Americanism is one of the most fascinating things happening in the decoration of this year. The new ingredient is sophistication

French and Italian furniture, all old, drawn up to a mirrored fireplace between white spun glass walls. The colors are predominantly black, white and gunmetal with dashes of green. On an old white bench with gunmetal velvet upholstery a gray and white fringe hangs alluringly. The curvetting horses in the center are carved wood, lacquered. There are gunmetal stripes on the furniture, black stripes on the moldings. Room decorated by Baumgardner



EIGHTEENTH CENTURY CHINESE CHIPPENDALE

EUGENE HUTCHINSON

Ivory satin curtains incrustated with Chinese medallions sweep in prodigal folds onto the floor by a window in Miss Madge D. Miller's New York apartment. On either side, Chinese silver tea box paper. The old table is teakwood, the old chairs, bamboo. Pierre Dutel is responsible for the decoration

BURLINGAME
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EMELIE DANIELSON

TWENTIETH CENTURY CHINESE CHIPPENDALE

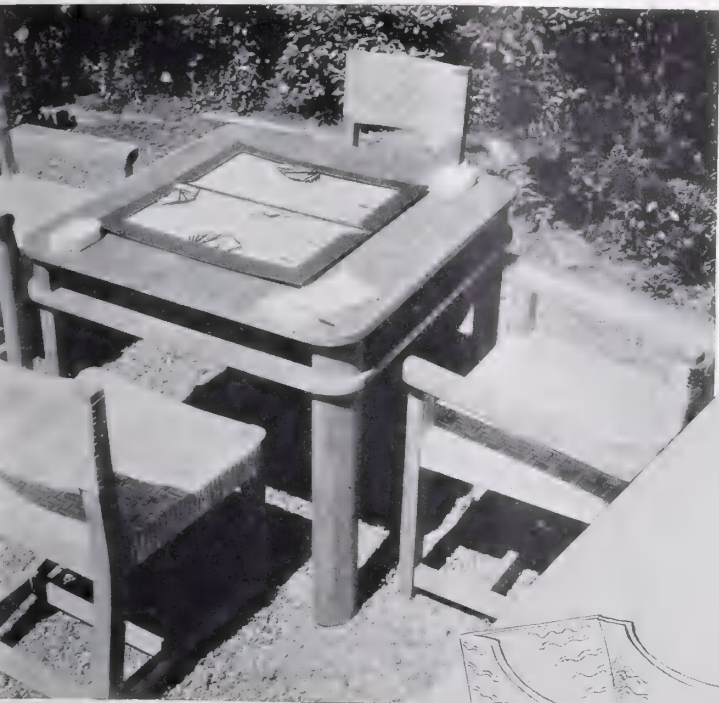
This is Chinese Chippendale, too, but tempered to the present. In Mrs. Elizabeth Cobb Brody's dining room, white moldings and white-painted bamboo furniture are clearly articulated against deep blue walls. Chair cushions and curtains are American beauty velvet. Room by Joseph Mullen



EMELIE DANIELSON

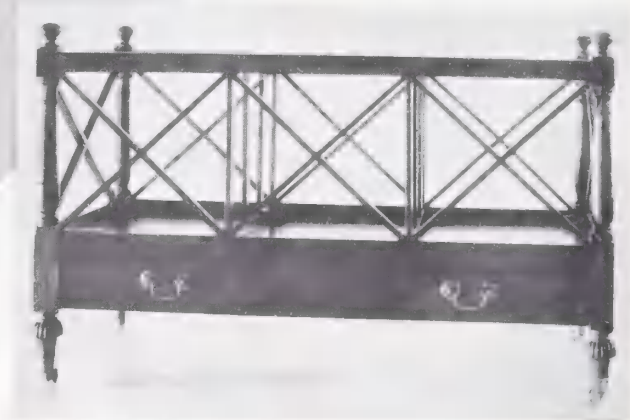
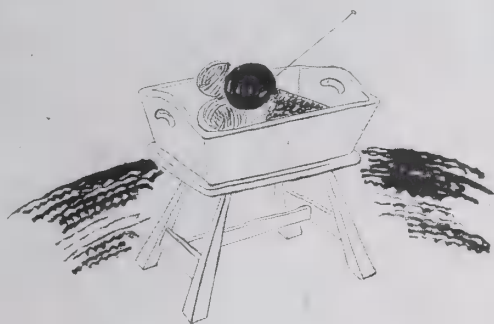
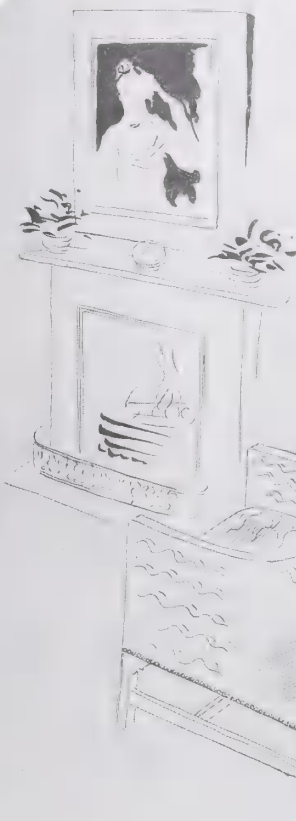
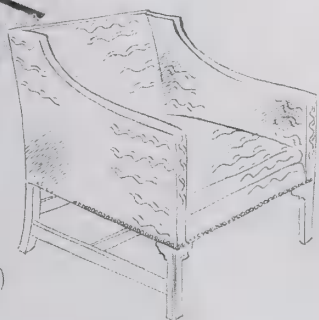
MAN TAILORED

Rows of ribbons are in a trophy closet. A bar faces it. Against arena red tiles and sand color walls, white chairs lounge. Sun or moonlight streams from a glass ceiling panel. The black marble horse's head is by Jacques Darcy, who designed the room for Ysel, Inc. It is in the Long Island house of the W. C. Langleys



L

W. Henry



Caroline Whiting

THE GARDEN STEPS DOWN

by ROMAIN B. WARE

THERE is a peculiar fascination about a sunken garden. It is different, out of the ordinary. Either from the upper level, looking down, or from the depressed area the effect is a pleasant one of varied contours. The color and mass, the details of the plan and design are seen from a fresh angle, and the picture takes on added charm. There are many possibilities in a garden several steps down. Not every landscaping scheme, for example, can include a rock garden, because it is not always easy to fit one into the picture. Yet the dry wall which usually surrounds a sunken garden provides an ideal location for many of the rock plants. Lots of the alpine do better in wall gardens than anywhere else.

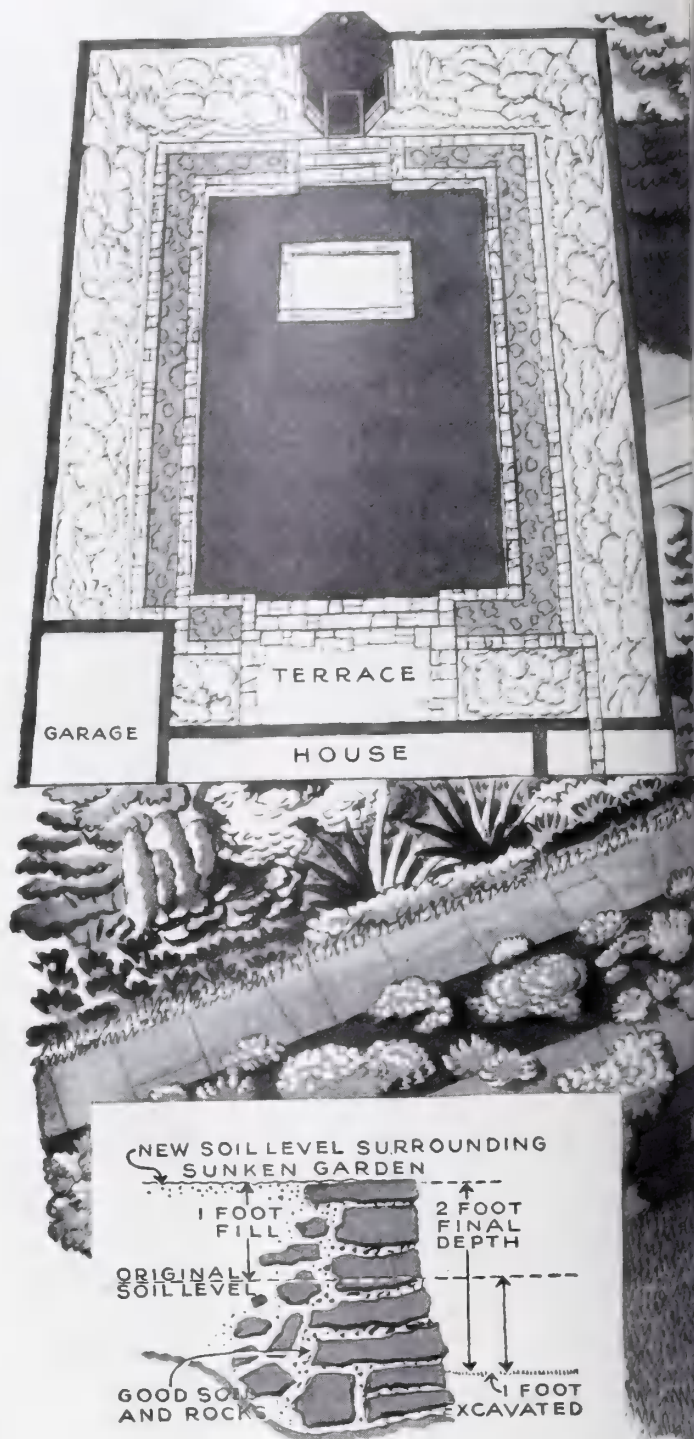
The difference in levels permits placing a pool at the lowest spot and supplying water inexpensively from a wall fountain or with a miniature waterfall. It permits the logical introduction of rock work in the shape of steps, walls and paths. Stone steps with wide joints planted with creeping and trailing alpine make never-to-be-forgotten pictures. Walls festooned with trailing vines are charming. The mere multiplication of levels adds personality to the scheme.

Practical considerations having to do with construction are comparatively simple. It is possible to have such a garden without stone walls, using grass terraces instead, but this has little to recommend it. Grass terraces are an abomination to mow, and southern or western exposures burn badly in hot weather.

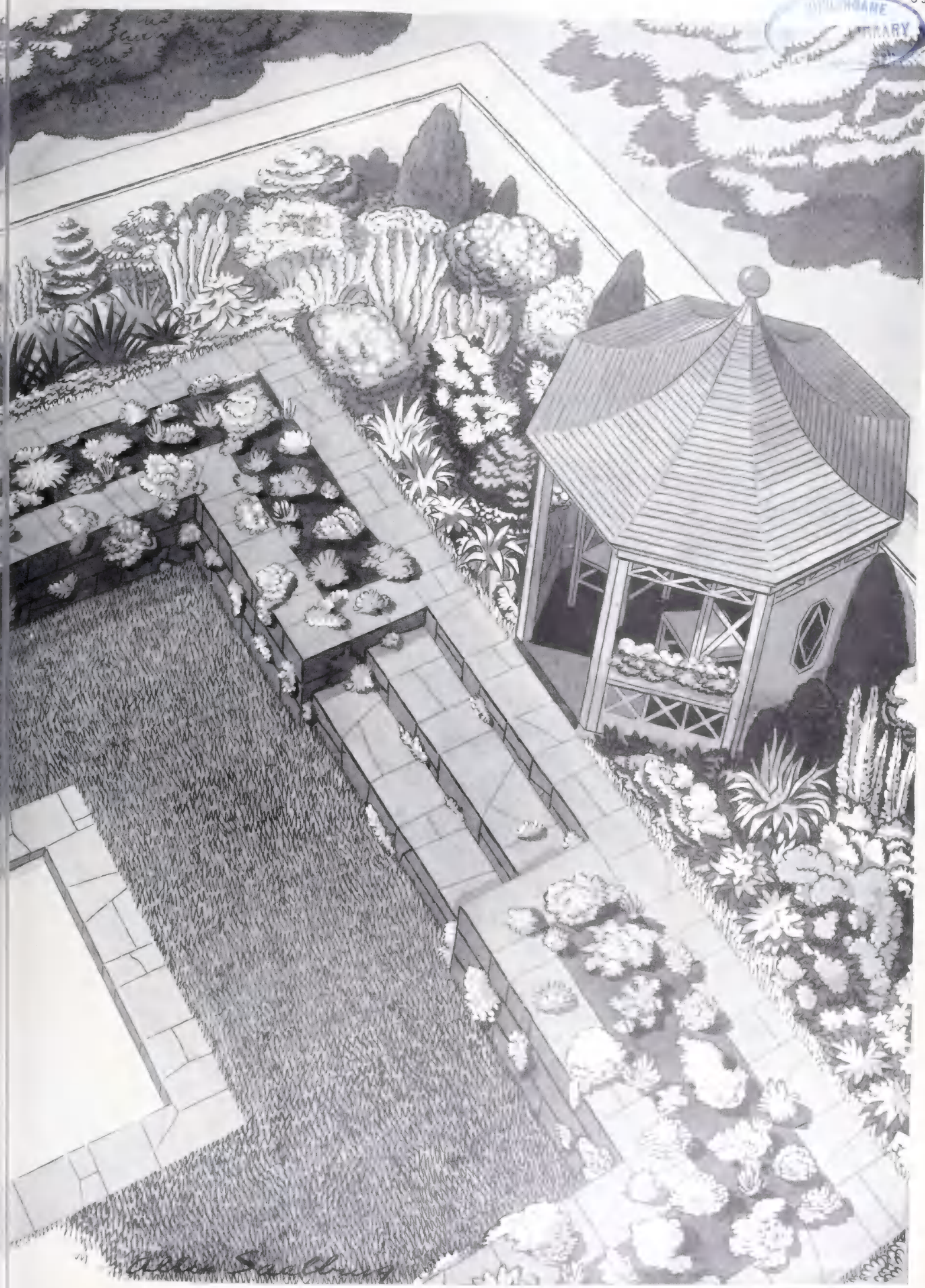
STONE walls are easily built either of irregular rocks or slabs of uniform size. The face of the wall should not be exactly perpendicular. Rather it should slope backward, "battered," the engineer would say. That is, the top of the wall should set back an inch or two for every foot in height. The stones should tilt in somewhat so moisture falling upon the face of the wall will trickle back to the roots of the plants.

The difference in levels is simply a problem of grading. If the area is large it will pay to employ a scraper or scoop drawn by horses, but in ordinary cases a day laborer with a wheelbarrow can easily do the job. In most situations the removal of a foot of earth results in a finished depth of two feet, because the soil removed is added to the original level around the excavation and raises it sufficiently to secure the desired results. The job of grading will be influenced by the character of the soil. Should the area have but a thin layer of top soil and poor quality underneath, the good soil should be removed from the entire plot and replaced after the grading job is finished. When good soil extends down several feet the problem is much simpler.

When grading keep in mind the location of future borders and shrub plantings. Either group will benefit by having a goodly depth of quality soil. As the grading is done, liberal quantities of well-rotted manure can be incorporated with the soil. If this is not available, use leaf mold or peat moss (Continued on page 96)



The sunken garden with alpine peering from every nook and cranny of its inclosing wall is shown in all its glory. This type has a grass panel, rather than planting, in the lowest level. The pool may be inexpensively supplied with water from a wall fountain. Way at the top is the plan showing how the garden extends from a terrace in front of the house. The detail gives a chart for making the wall. Note how it pitches forward at the bottom



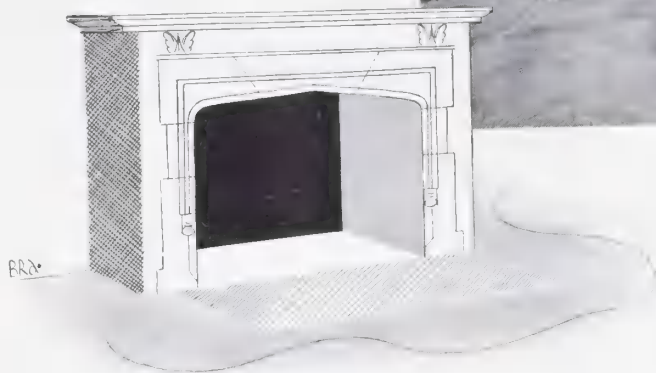
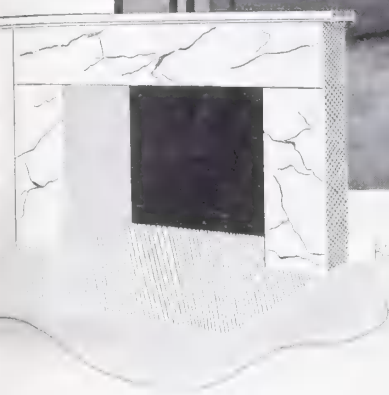
Allen Saalburg



EUGENE HUTCHINSON



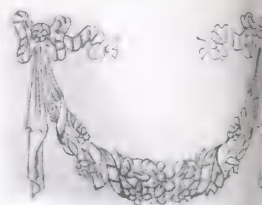
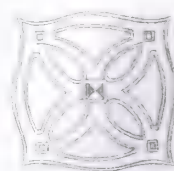
EMELIE DANIELSON



The mantel above is quite inoffensive, but lacking in distinction. Pierre Dutel, decorator of the room, stripped it of its shelf and banded the top with a fine fretwork of bamboo. Down the sides he ran bamboo strips with glass panels between them. The mantel became Chinese Chippendale to go with the room

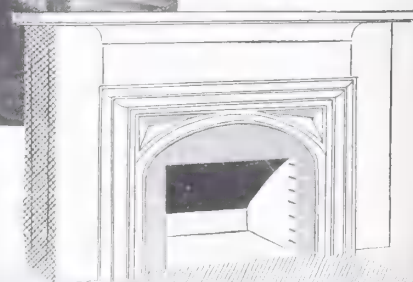
This mantel was not only dreary architecturally but it was also off-center in the room. Livio Smilari removed the sheath from it and then re-enveloped it in a veined brown marble, extending the top shelf so it became the top of a series of bookshelves (centering the whole). He backed mantel and shelves with mirror

Given an utterly simple mantel, as shown at the left below, appliqué composition columns along the sides, rosettes at the corners and garlands or a cornucopia in the center. These you can get at G. E. Walter or the Jacobson Mantel Company



MANTEL'S FACE

**House Beautiful's Campaign for
More and Longer Winter Evenings
Spent Close to Your Hearth**

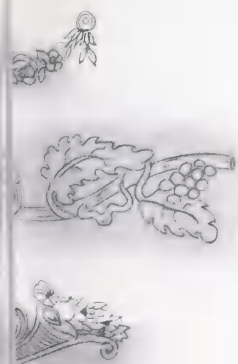



All of the wide outer flanking of this mantel was stripped away, leaving only the molding. What remained was faced over with ebon black Belgian marble, a fit complement to the room

THE average mantel, as supplied by your landlord, is a thorn in the flesh. The average tenant imagines himself too hard up, or is too lazy to do anything about it. We have no quarrel with shrunken dividends, although making your mantel over is not necessarily expensive. What we are campaigning against is your laziness.

There are three ways to remantle your mantel. The first, and cheapest, is to have it shorn of its inessentials, its shelf and the outer coating of pseudo-decoration which surrounds it. This leaves it naked and unadorned, but restful. The second way is to add to the denuded mantel composition ornaments of the kind shown in the drawings which run across the foot of these pages. They are not expensive. You can elaborate on this theme, have a decorator design you a frame or an edging like the bamboo edging Pierre Dutel designed. Third, and obviously most expensive, is to reinclose the mantel in a new shell. Many apartment house fireplaces are the same size, so the chances are that it will be worth while taking your mantel along when you move a year or two from this autumn. But even if that doesn't pan out, you will have several years of smug pleasure, thinking how much nicer your fireplace is than your neighbor's above, or your neighbor's below. We enjoin you to get right to work, whether you're moving this fall or staying on with the same hideous mantel you've suffered for a whole year. Remember our admonition when winter closes in. We're all bound to have a lot of long evenings before the fire this year.

A lucky tenant found himself possessed of a plain brick mantel to go with his French provincial living room. Don Ruseau took off the shelf and set on a French provincial walnut frame, scalloped round the edge, allowing the brick to show at the inside





Glass Brick

The light comes in, the

weather stays out, if you

build in this medium

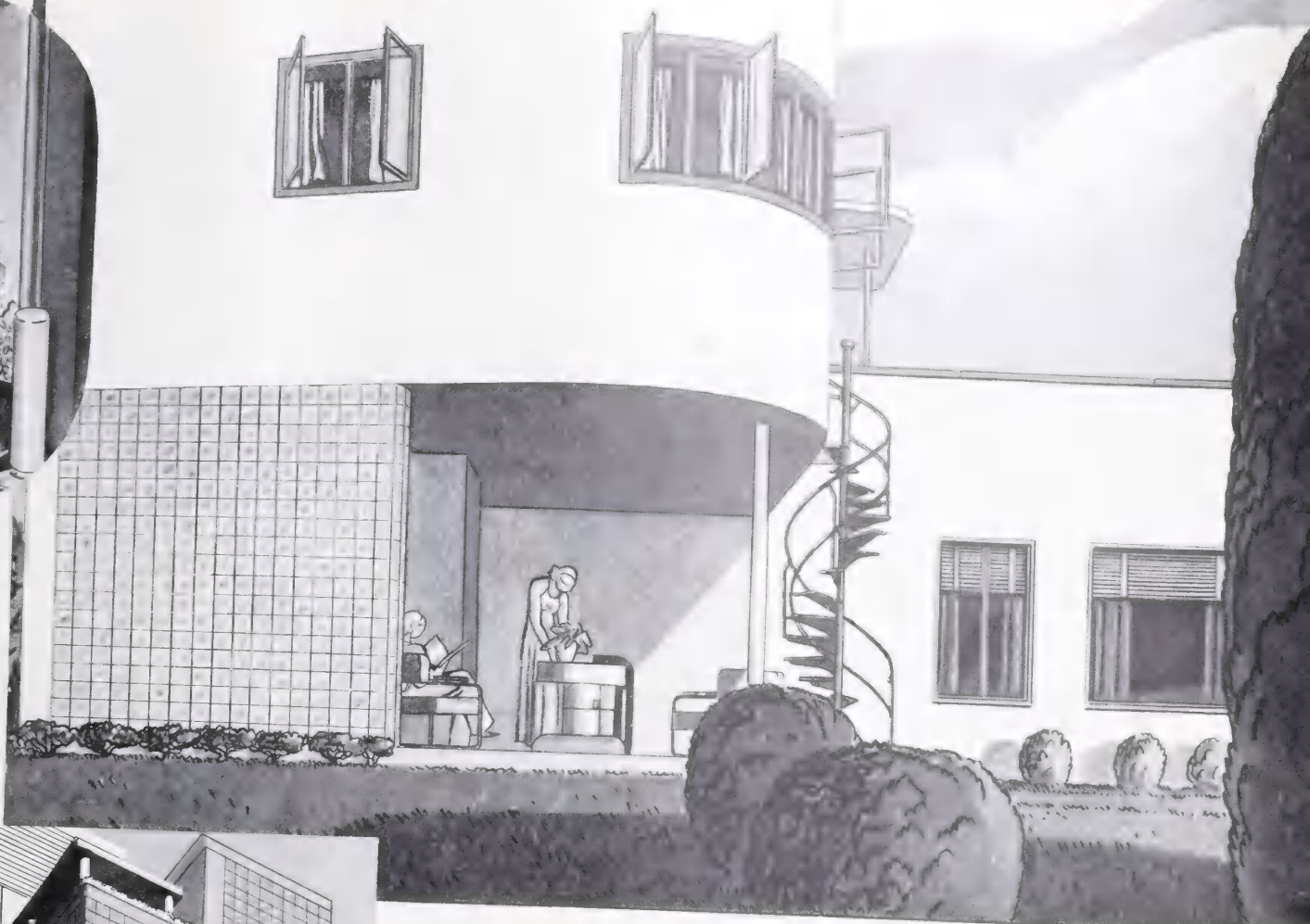
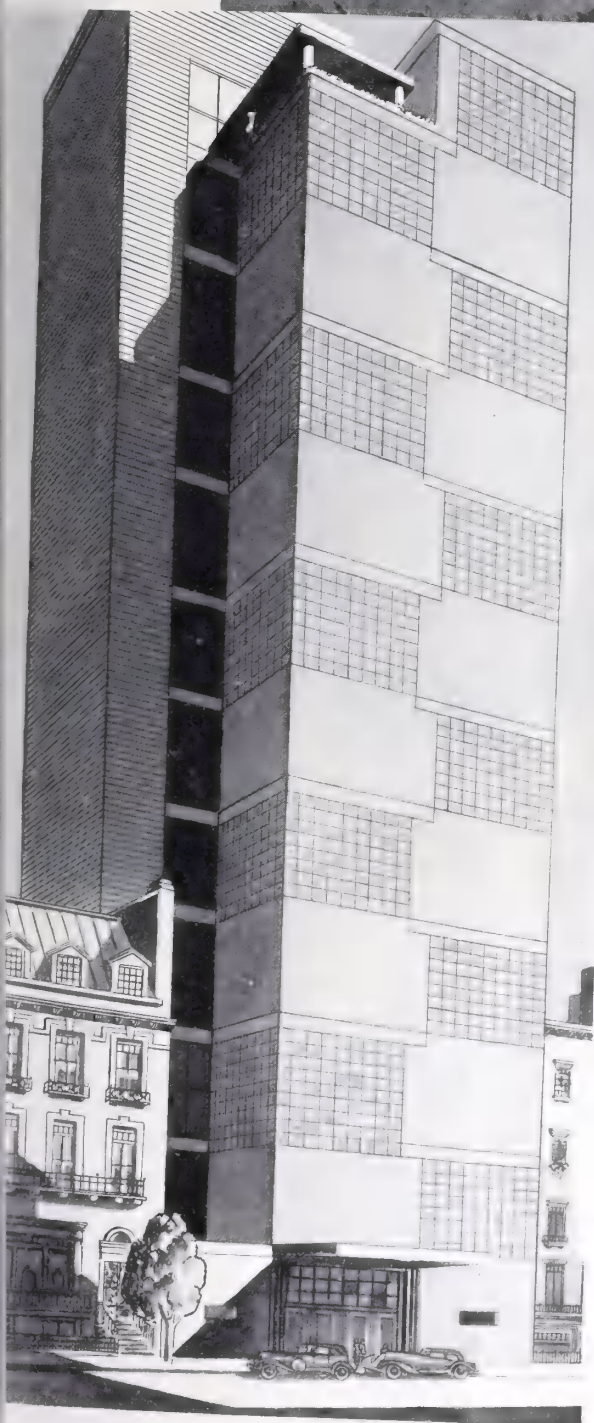
FOR centuries we've been coming out of the dark and into the sun. We are passionately addicted to light and freedom. Windows have grown larger and larger. Walls have been shrinking. The glass house, or partially glass house, has been evolving in Europe for fifteen or twenty years. We in America have been more cautious, have spent these years in experimenting, testing. At last we have developed glass building blocks which are tough and sound. At the same time we have been freeing ourselves from the shackles of heat waves and cold snaps, so the glass house bursts upon us as a place which is cool in August and warm in January.

Living in a glass house is not tantamount to living in a greenhouse. Light comes in, but your private light does not filter out. The glass block, clear or colored (the green is a lovely salt sea shade) is two and a half inches thick, an effective screen between your early morning exercises and the street. It will not discolor with time and it is practically unshatterable. But should one of the blocks become chipped or cracked, it's a matter of about half an hour to replace it. Then there is the vacuum block which is hollow inside, but hollowed so cleverly that where the greatest strain comes, its wall is half an inch thick.

These cast blocks are weatherproof, largely heat, cold and soundproof. They preclude condensation. They are set in place with one-two mix cement and make a wall as impervious to what goes on outside as any you can build, perhaps even more so than most.

Mr. William Lescaze, of Howe and Lescaze, is responsible for the suggestions shown here. His belief is that the use of this type of glass should be almost completely functional, so its locale is the city, not the country, except possibly as you see it in a windbreak on the opposite page. The use of glass is no fad. It solves certain deep-seated architectural problems in a highly intelligent way. Upon the architect devolves the responsibility to use it sanely where it is needed.

purely decorative—
a niche surfaced
glass blocks and
lit by troughs



DRAWINGS BY SAMUEL



GLASS blocks serve definite purposes in the house on the opposite page. On the ground floor, the entrance hall is illuminated through glass. On the floor above, the servants' porch is screened from the street. The bedroom floor has solid walls, so you need not wake with the sun. On the next floor casement windows are set in solid brick and the top floor, air-conditioned, is uninterrupted vacuum brick.

At the top of this page, a windbreak for a country porch. Below it, a glass balcony railing, lighted from below. This diffuses light softly through the entire studio.

At the left, duplex apartments which are flooded with sun. The scheme grows from a practical application of glass.

Please tell me

Conducted by ETHEL B. POWER

Each month this page answers questions of importance to home owners who write our Readers' Service Department

QUESTION 228: The exterior walls of my house are to be stucco of a warm gray color. My contractor wishes to paint the stucco after it is finished but I have always thought that color was mixed into the final coat. Which way is correct?

ANSWER: The color should be put into the final coat of stucco, not painted on. I advise you to check the stucco work previously done by this contractor, for the success of stucco is largely dependent upon the skill of the man applying it and only an expert should be allowed to do the work. A poor stucco job may cause you endless trouble and your contractor's advice is questionable.

QUESTION 229: Is it true that gold-painted radiators give off less heat than if painted with ivory-colored paint? Should I remove the gold paint before repainting and what kind of ivory paint shall I use?

ANSWER: The amount of heat emitted by a cast iron radiator is reduced from ten to twenty per cent when painted with gold or any of the metallic paints. With ivory paint or any of the non-metallic paints the full amount of heat is emitted. For this purpose a lithophone paint will stand up better than a lead and oil paint since it discolors less easily. The ivory-colored paint may be applied directly over the gold because it is the final coat only which affects the heat emission. Be sure that the gold paint is truly clean, however, for no paint will stick to an oily or dirty surface. To play safe, wash down the radiator with a solution of sal soda and water and be sure it is absolutely dry before you attempt to repaint it.

QUESTION 230: My new Colonial house has wide knotted boards on the first floor. What color should these floors be stained?

ANSWER: The kind of wood and the effect you wish to gain both influence the answer to your question. For a hardwood floor in a room following the more general run of decorative schemes, a medium dark brown floor has been found most pleasant to live with. If your knotted boards are of soft pine you will find that a painted surface gives greater wear. Paint offers many treatments but the color depends on the decorative scheme.

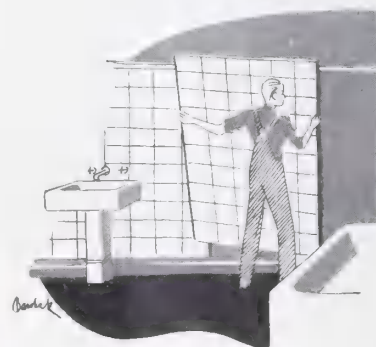
QUESTION 231: Should the wood sheathing of my house be put on diagonally or horizontally? My brother-in-law

claims that the diagonal sheathing will be much stronger, but the builder says horizontal is better. The house is to be stuccoed and I want it framed so that the stucco will not crack.

ANSWER: Your brother-in-law is correct in that sheathing is far more effective in stiffening a building if placed diagonally, but your builder is correct in using it horizontally under stucco. Since a board shrinks in a direction perpendicular to its main axis, when sheathing is applied diagonally what is called a "force couple" is developed by the two nails which attach the board to the stud. This means briefly that there is a pulling in two directions which has a disturbing effect upon the stucco and causes it to crack. When sheathing is applied horizontally its shrinking is in the same direction as is the shrinking of the stud to which it is nailed, and so there is no such disturbing result. Therefore we never apply sheathing diagonally under stucco.

QUESTION 232: Can imitation wall tiles be applied right over existing plaster and can they be used around a tub with overhead shower?

ANSWER: If your plaster wall is in good condition so-called "imitation wall tile" may be applied directly to it



"Can imitation wall tiles be applied over existing plaster or around a tub with a shower?" (See Question 232)

providing the tile is nailed through to the studding. Most of the better tiles are impervious to water, but it is at the joint where two pieces come together that trouble is liable to occur. For such severe conditions as prevail around a shower bath the manufacturer's guarantee that his method of jointing will be satisfactory should be obtained before attempting to use any particular kind of wall tile.

QUESTION 233: I wish to soundproof a wall between two bedrooms. How shall I do it? (Continued on page 81)



making the most of *Glass* in your home

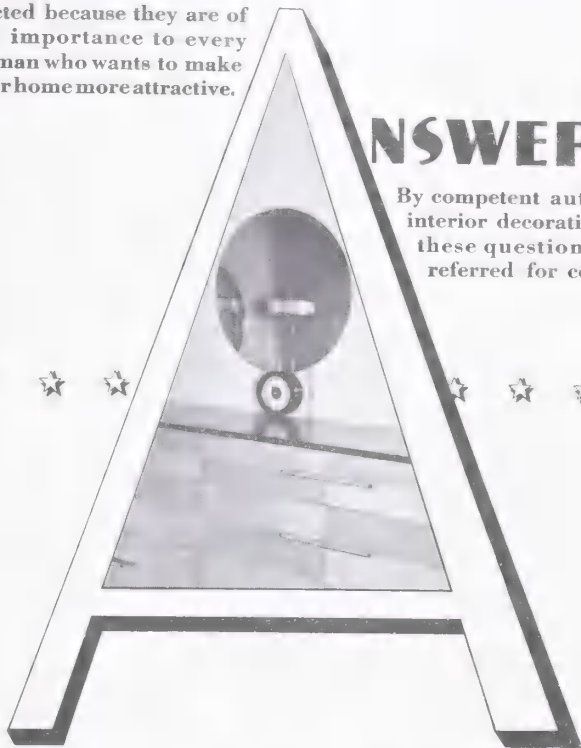


QUESTIONS

Selected because they are of real importance to every woman who wants to make her home more attractive.

ANSWERS

By competent authorities on interior decoration, to whom these questions have been referred for consideration.



QUESTION: One of my friends has a most attractive mirror-topped dining room table. I would like one, too, but do not want to "copy". Do you offer any suggestions? E.D.W.

ANSWER: A golden backing to the glass is an attractive variation. It gives a pleasant, mellow gloss quite in contrast to the sharp reflection of silvered plate glass.

QUESTION: We are taking advantage of the Government's modernizing program, borrowing several hundred dollars and spending it on our house. The first thing we are planning to do is add an enclosed porch, which we have wanted for years. That part is settled, but I am quite concerned about what to do with my living room. It is so small. Can you give me any ideas? M.L.W.

ANSWER: Mirrors can change the entire appearance of a room and make it seem considerably larger than it really is. They brighten dark corners, reflect lights and throw back important details. If you are having an architect do your plans, I would suggest that you discuss the question of mirrors with him. If not, a decorator will help you at very little cost, or any window shop or L·O·F glass jobber will gladly refer you to a competent man to study your problem. Remember that a large mirror over a fireplace, or a series of mirror panels along each side of it, is always effective and are very much in vogue in new homes of all types and sizes. (See illustration.)

QUESTION: Is it necessary to go completely modern in design in order to have a Picture Window? Or can one be worked into a period style without upsetting, to any great extent, the basic fundamentals of design? M.McN.

ANSWER: This is really a question for your architect to answer, but I know of many attractive homes (not decidedly "modern" in design) that have Picture Windows. Don't forget, however, that the prime requisite of a successful Picture Window is the quality of the glass. That is why Polished Plate Glass should always be used in glazing one. Its brilliance and beauty are changeless. (See illustration at top.)

QUESTION: Will you explain to me the following phrases which I have heard quite freely discussed by my friends who are about to build a new home. What is a Window Wall? A Corner Window? R.C.



ANSWER: (1) A Window Wall is a series of windows side by side with no, or practically no, solid wall area between them. A Window Wall is commonly used when a maximum of light

and air are essential and wall space is not a major consideration. A Window Wall in the kitchen, for instance, is highly desirable. (See illustration.) A sleeping porch or bedroom is another splendid spot for Window Walls.

(2) A Corner Window is the modern manner of doing away with those dark, forbidding triangles of shadow that commonly occur in the corners of a room. It is merely the bringing together, at an outside corner, of the windows in either wall. The division between them is as narrow as is practical and the effect is that of one window with a right angle turn in its center. The corner thus becomes bright and cheery, an ideal spot for chair, desk or other furniture. (See illustration.)



Window Wall

Because the quality of glass is so important in realizing its almost infinite possibilities, it is always advisable to look for the Libbey-Owens-Ford label identifying the genuine products of Libbey-Owens-Ford Glass Company, Toledo, O.

LIBBEY·OWENS·FORD

QUALITY GLASS



NEW LEASE ON LIGHT HOUSEKEEPING

Write to House Beautiful Shopping Service, 572 Madison Avenue, New York, for the names and addresses of shops selling these articles. The prices are subject to change. Usually there is a charge for mailing

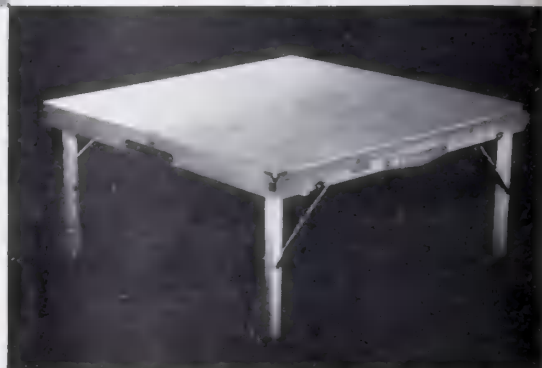
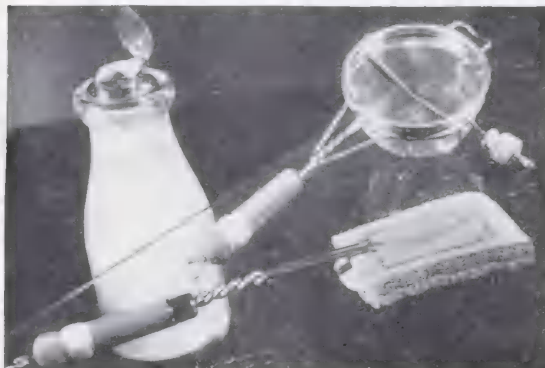


For sugar and spice, canisters with a scrubbed Dutch look to them. Terribly smart. They are white with a dash of red and a dash of blue and they are made of pottery. Get the complete set and line them up \$3.39

No sardine is so slippery and no herring so elusive that it can elude these implements. We call them hors d'oeuvre snarers, and no cocktail party can do without them. They come in a neat case. Complete.... \$12.50



A burned cook avoids the stove but can be lured back to cooking with this neat pot, plate or kettle holder. It saves ten times its value in salves in a year and the nerves of the entire family..... \$3.35



It looks like a table. It is a table and also a suitcase. Though designed for camping, this department recommends your taking it to Smith or Vassar or any other college. Wood and fiber..... \$2.98

Clean and saving, a cap to clip into your milk bottle..... \$2.23
For straining practically anything or sifting if that is necessary, a utensil, right..... \$2.23
The curious-looking paddle is really a dishwasher..... \$2.23

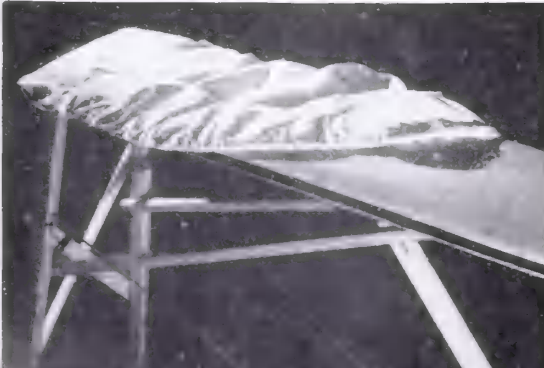


Ironing board trouble has driven many a good laundress to burning the tablecloths. This cover slides on smoothly. The elastic in the edge pulls it tight on the board and, what's more, keeps it there..... \$1.75



Get a stack of these wooden trays with wicker fence edges. Paint them to match your bedrooms. Send them upstairs each morning with a quota of grapefruit, coffee and eggs. Large, \$1.95; medium, \$1.50; small, \$1.25

If your æsthetic soul writhes at the looks of a flower pot, slip your geranium pots into these wire holders, bound with bright raffia. Stand them on the window sill inside for public safety..... \$1.79 each



PHOTOGRAPHS BY KOSER

"I envy you—but movie cameras cost a lot."

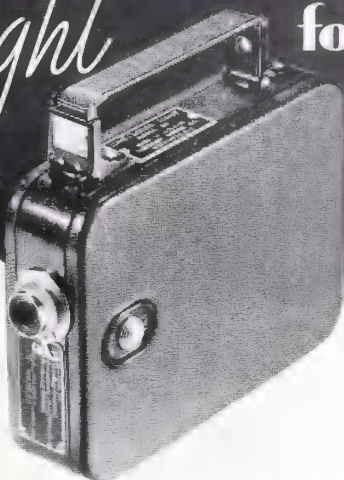
"Guess again... the low cost is one of the best things about the Eight."



Ciné-Kodak

Eight

Makes movies for 10¢ a shot**



"Meg—they're going to show those movies of the picnic tonight."

"Oh boy! Just wait till we see that shot of you in the canoe."



"I didn't know you were bringing a movie camera."

"You bet—it's been right in my pocket all the time."



HOME MOVIES that every one can afford... movies of all the precious moments you'd like to save. Now you can have them.

Ciné-Kodak Eight is a full-fledged movie camera—capable in every respect, beautifully built... so easy to use... so easy to own. Reasonable, it costs but \$34.50—and, best of all, the upkeep is the lowest ever.

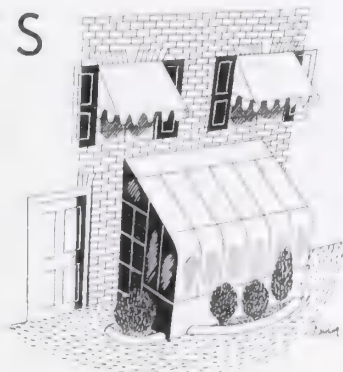
See the Ciné-Kodak Eight at your dealer's today—see the movies it makes. Eastman Kodak Company, Rochester, New York.

* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average news reel—on a roll of film costing \$2.25, finished, ready to show.

If it isn't an Eastman, it isn't a Kodak

TRADE FACTS

FOR HOME BUILDERS



Tell us what booklets reviewed on this page interest you and we will have them sent promptly and without obligation. Address: House Beautiful Trade Service Bureau, 572 Madison Avenue, New York

Greenhouses

HITCHINGS REAL HALF-IRON FRAME GREENHOUSE MATERIALS. People who plant in glass houses have all sorts of advantages over those who have to wait for spring weather. This folder tells about greenhouses that are cut-to-fit and finished for assembly, and lists the Hitchings 90th anniversary specials, such as hot bed sashes and tools, paints, putty and heating supplies. HITCHINGS & CO., ELIZABETH, N. J.

ABOUT GREENHOUSES, GARDEN ROOMS AND GLASS ENCLOSURES. Large, small and medium-sized greenhouses are described, to provide fresh flowers all winter long. A small glassed leanto is shipped in panels for easy setting up against the sunny side of the house. Or a real greenhouse may be had, partitioned into compartments to be kept at different temperatures. LORD & BURNHAM CO., IRVINGTON-ON-HUDSON, N. Y.

Insulation

THE BOARD OF A THOUSAND USES. A little booklet tells briefly about the many uses of Insulite Hardboard, a lightweight, hard surface fiber board that comes in natural wood or dark wood color, with glassy-smooth finish. It may be sawed, cut, nailed, punched or glued. For home and farm insulation, decorative paneling and handcraft work, signs and window displays, and countless home and commercial uses. THE INSULITE CO., MINNEAPOLIS.

CLEAR AND COLDER. Johns-Manville Rock Wool home insulation, to cut fuel bills in winter and keep the house cooler in summer, is similar to the natural rock wool of volcanic origin and, like it, fireproof. Insulation may be applied by hand to an attic, to keep heat from escaping through the roof in winter and summer heat from penetrating. The pressure method of insulating all outside walls with rock wool necessitates no alterations or redecorating of the house. JOHNS-MANVILLE, NEW YORK.

REYNOLDS METALLATION is an all-purpose insulation, suitable for home or industrial requirements. Highly polished sheet aluminum forms the surface of both the roll type metallation and the metallated Ecod Fabric, causing a reflection of 95% of all radiated heat and stopping the same proportion of heat from the opposite direction. Proof against water, wind, odors and vermin, and fire-resistant. REYNOLDS METALS CO., INC., NEW YORK.

INSULATE FARM BUILDINGS FOR PROFIT AND COMFORT. Variable fall weather is a warning to the farmer that it's time to insulate before the first frost. Cold drafts can't penetrate Red Top insulating board, made of heavy fiber in large sheets that are easily applied with hammer and nails. Protects cattle and hogs, fruits and other perishable crops, and keeps the farmhouse cozy. A durable wall board, too. UNITED STATES GYPSUM CO., CHICAGO.

Weatherstripping

WEATHER—WHAT IT MEANS TO YOU. How wind and weather changes are efficiently controlled indoors by weatherstripping is told in a little book

that explains the interlocking, self-adjusting feature of Monarch metal weatherstrips, for doors and windows of every type. Dust and soot are excluded, drafts avoided, and there is no fuel waste. MONARCH METAL WEATHER STRIP CO., ST. LOUIS.

THE BETTER HOMES ARE WEATHER-STRIPPED. Facts about the importance of weatherstripping are graphically illustrated. The booklet points out the large savings in fuel in buildings where clearance cracks around window casements and door sills are protected by metal weatherstripping to keep out drafts and dampness. Modern steel casement and other metal windows have been considered with a newly patented cushion-bronze strip. Chamberlin's precision installation methods are described. CHAMBERLIN METAL WEATHER STRIP CO. INC., DETROIT.

Conditioning, Heating, Incineration

THE AIRTEMP CONDITIONER. Amplex division of Chrysler Motors tells in this brochure how the expense of air conditioning has been reduced by a new unit that uses the same coil equipment for heating and cooling and requires but one set of piping for both operations. Air is drawn into the conditioner by centrifugal fans and is cleansed by passing through a water spray. Installation is possible anywhere. TEMPERATURE CORP., NEW YORK.

TRANE CONCEALED HEATER DATA gives complete information on seven types of Trane convection units. It is pointed out that the exclusive feature of double heat transfer from prime to secondary surface produces greater heat transfer than with ordinary construction. Drawings and tables assist the architect, the engineer and the contractor to select and install the required size and type of unit. THE TRANE CO., LA CROSSE, WIS.

TELEKORATOR INCINERATORS DO NOT HAVE TO BE BUILT IN. Incinerators are handy things to have around any house. They keep vermin away, reduce fire hazards, are clean and convenient. This kind doesn't have to be built in but may be moved to a new home along with the other furnishings. The flue fits into your regular house chimney. A white enamel chute carries the refuse to a basket in the basement, to be burned when convenient. TELEKORATOR, INC., ROCHESTER, N. Y.

Wood Flooring and Trim

PATTERNED FLOORS OF WOOD. Bruce Nail Block floors are laid over the wood sub-floors or directly over old wood floors. You may have a simple patterned floor of only one wood or a design worked out with two or more woods, choosing from oak, maple, beech and walnut in a variety of grades and sizes. Factory-finished blocks are ready for immediate service, or the finishing may be done after the floor is laid. E. L. BRUCE CO., MEMPHIS, TENN.

NEW INTERIORS FOR OLD. Wood paneling and trim have come down the years, wherever fine interiors were appreciated. Clear or knotty pine, waxed or rubbed to a satinlike sheen, may be used as paneling on your present walls or to form an all-wood wall in a new home, eliminating the necessity of

lath and plaster. Arkansas pine lends itself well to painting because of the fine, uniform grain, close fiber and freedom from pitch and resinous oils. ARKANSAS SOFT PINE BUREAU, LITTLE ROCK, ARK.

CALIFORNIA REDWOOD. Fascinating information about the redwood forests of California is given in a brochure that tells about the many architectural uses for this durable wood. Redwood is unusually resistant to decay, contains no highly inflammable substances and has an excellent painting surface, all of which make it thoroughly adaptable to out door and interior use. CALIFORNIA REDWOOD ASSOCIATION, SAN FRANCISCO.

Fences, Fireplaces

A FENCE FOR EVERY PURPOSE. There are Stewart fences for every residential, institutional and industrial requirement, for playgrounds, athletic fields, farms. Plain and ornamental iron picket fences and gates are illustrated in this catalogue; chain link wire fences are shown in a separate catalogue. Exclusive construction features are described. STEWART IRON WORKS CO. INC., CINCINNATI.

WHAT A MODERN FIREPLACE CAN DO FOR YOU is told in a brochure that describes Bennett models for existing or new fireplaces. A basic feature governing their operation is the drawing in of fresh air through heating chambers, avoiding cold drafts. The Bennett unit sends warm air through registers placed in any room adjacent to the chimney, down stairs or up, providing a more complete heating system than is possible with the ordinary fireplace. BENNETT FIREPLACE CORP., NORWICH, N. Y.

Lighting

HOW TO LIGHT YOUR HOME includes a chart that shows the right amount of light needed for each type of lamp. For instance, a one-socket lamp for study table or bedside calls for a 60-watt bulb under normal conditions, but you'll need increase wattage if the shade is dark or reflects poorly. How to avoid glare and bad shadows is demonstrated. GENERAL ELECTRIC CO., SCHENECTADY, N. Y.

Appetizers

APPETIZER RECIPES. Droppers-in don't upset the hostess whose shelves stock tins and glasses of hors d'oeuvre makings and a few bottles of what it takes to mix a cocktail. The booklet lists what to have in readiness and how to prepare canapés and cocktails when the time comes for speedy action. G. F. HEUBLEIN & BRO., HARTFORD, CONN.

Bulbs

MARSHALL'S MATCHLESS BULBS. Precooled iris bulb for Christmas blooming, sweet peas for greenhouse growing, peonies for September planting, hardy lil bulbs for October—these are just a few of the offerings in Marshall's 1934 catalogue. There are pot-grown strawberries for fall delivery, and well-ripened clumps of the new spiræas will be ready in October. Hardy perennial flower seeds for autumn sowing are also listed. W. E. MARSHALL CO. INC., NEW YORK.



FIRST PRIZE, CLASS I.—Designed by Harvey Stevenson and Eastman Studds, New York. Celotex was used in this Locust Valley, L. I. home as a sheathing and on the walls for insulation.

FIRST PRIZE, CLASS III.—Celotex insulates this West Los Angeles, Calif. home, designed by Richard J. Neutra, Los Angeles.

CELOTEX USED IN ALL FIRST PRIZE WINNERS

SUCCESSFUL ENTRIES IN SMALL HOUSE COMPETITION
INSULATED WITH THIS MODERN BUILDING MATERIAL

Houses Awarded Honorable Mention Used CELOTEX

Celotex Insulating Cane Board scored a sweeping victory in the seventh annual Small House Competition conducted by the American Institute of Architects, had selected the winners from the hundreds of designs submitted, this very significant fact was noted:

The distinguished judges, including three members of the American Institute of Architects, had selected the winners from the hundreds of designs submitted, this very significant fact was noted:

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FIRST PRIZE, CLASS II.—Celotex is used for insulation in this Altadena, Calif. home designed by H. Roy Kelley, Los Angeles.

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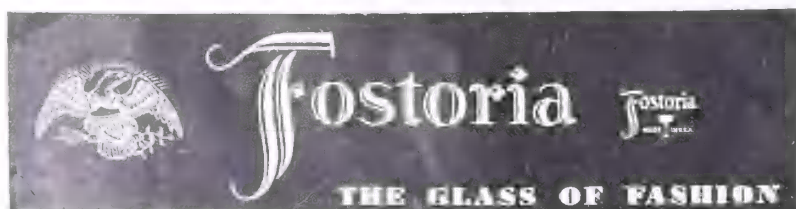
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The Sinclair Lewis Place

CONTINUED FROM PAGE 45

HALFWAY DOWN THE ROOM a large fireplace has been inserted, copied from one belonging to Mr. Richard Dana. Shining copper utensils hang beside it. On either side of it and of the big window are books. The hangings are in a warm terra cotta near the shade of the bricks of the fireplace. The background of the chintz on couches and chairs is a French blue, the carpet beige.

THE ONLY WAY to get from this room to the rest of the house is through the kitchen or by going outdoors, picturesque but inconvenient. To have altered this would have entailed such extensive remodeling that the Lewises prefer the inconvenience. Entering the house proper from the terrace side, the "parlor" is on the left, papered in pale green with a delicate deep green pattern. White paneling over the fireplace and high baseboard wainscoting lightens and dignifies the room, but the surprising feature is the happy adjustment of furniture Mrs. Lewis brought from Vienna to an eminently American scene. Hangings are terra cotta chintz, the background of the chintz covers pale green.

ACROSS THE HALL the dining room is evidence that possibly there are no such things as incompatibles. Here are Biedermeier pieces with early American cupboards, serving table, desk and rag rug. The paper is in yellows. Curtains are just a little yellower than cream.

MR. LEWIS'S ROOM above is papered in a very gay flowered pattern with window hangings of the plainest tan linen with a narrow tape border of terra cotta and green. The counterpane on the beautiful old English carved four-poster is the same tan linen, embroidered in tiny clusters the same colors as the curtain bindings. There are rag rugs, and armchairs upholstered in terra cotta.

THE COLORS IN Mrs. Lewis's room are navy and white, and it is quite a dazzling room. There are so many windows and the curtains are so sheer against the navy shades. Or perhaps it is that the wide, deep cupboards under the windows are white. The cupboards are occasionally opened to book shelves; they carry consistently a pot of petunias on top before each window. The room was planned around an old quilt on the bed because it is lovely and because it is navy on a white ground. Mrs. Lewis wanted a navy and white bedroom.

AND JUST AS Mrs. Lewis's bedroom is navy and white because she has a lovely navy and white quilt, so Mr. and Mrs. Lewis's house is primarily a Vermont farm house because they bought just such a farm house and saw no reason to change it into something else. But they brought to it furniture which they liked, and likewise saw no reason for changing. Yet nothing is out of key. You find, instead, distinction and warmth.

Temperature: Normal

CONTINUED FROM PAGE 41

the slight air space between acts as an insulator since stagnant air is a non-conductor of heat.

CHANGES IN OUR methods of heating and in our demands upon heating have also brought changes in the design of radiators. To understand just what the rôle of the radiator is, it will be necessary to say something about the two ways by which rooms acquire their heat. These are by convection and by radiation. Convected heat is carried by the air. Warm air may come to us right from the furnace or air may acquire its heat by passing over a radiator or other hot surface. Radiant heat, on the other hand, goes directly from the source in straight lines without the aid of air, traveling through the ether until it meets an object. The heat we feel from the direct rays of the sun is radiant heat. Obviously in a house heated by warm air the method is by convection only. In a house heated by steam, hot water or vapor, with the free-standing radiator, both methods operate.

THE MOST RECENT development in radiators is to make them much smaller and to conceal them by covers or by placing them in the walls. The first step in reducing the size of the radiator was the tubular one, which was more compact and more efficient-looking. Then it was found that smaller radiators of brass or copper were as effective as larger ones of cast iron and could thus be made less conspicuous. Now, however, there are new fin radiators whose fin-like projections, by increasing the heated surface, increase the heat transmission.

Cast iron ones of this type can be small enough to be inclosed entirely within the wall also. This fin radiator comes in brass and copper as well. The new name of convector instead of radiator is more truly descriptive of the new concealed radiator, since all the heat conveyed, especially by that behind plaster is convected heat.

IT IS CLEAR that effective circulation is essential with convected heat. As every schoolboy knows, and every housekeeper who has mounted a tall step ladder realizes, heat rises. Consequently unless something is done about it the cold air has a tendency to remain at the floor and the warm air to rise to the ceiling. Thus we may have a temperature in a room that is known as a cold 70 degrees, meaning that it may be 70 degrees at the breathing line, only 60 degrees at the floor and 85 degrees at the ceiling. To obviate this condition warm air must be made to replace the cold air at the floor. Radiators therefore, when there is no forced circulation, are most effective when placed as near the floor as possible, and under the windows where they warm the cold air before it enters the room. When there is forced circulation the air need not be brought in necessarily at the floor. Indeed some engineers believe in bringing it in at the ceiling and forcing it to the floor, where return ducts take out the cold air.

PROGRESS IN HEATING today permits the precise control of cleaned, warmed and humidified air forced into every nook and cranny of the house with absolutely no physical effort on our part.



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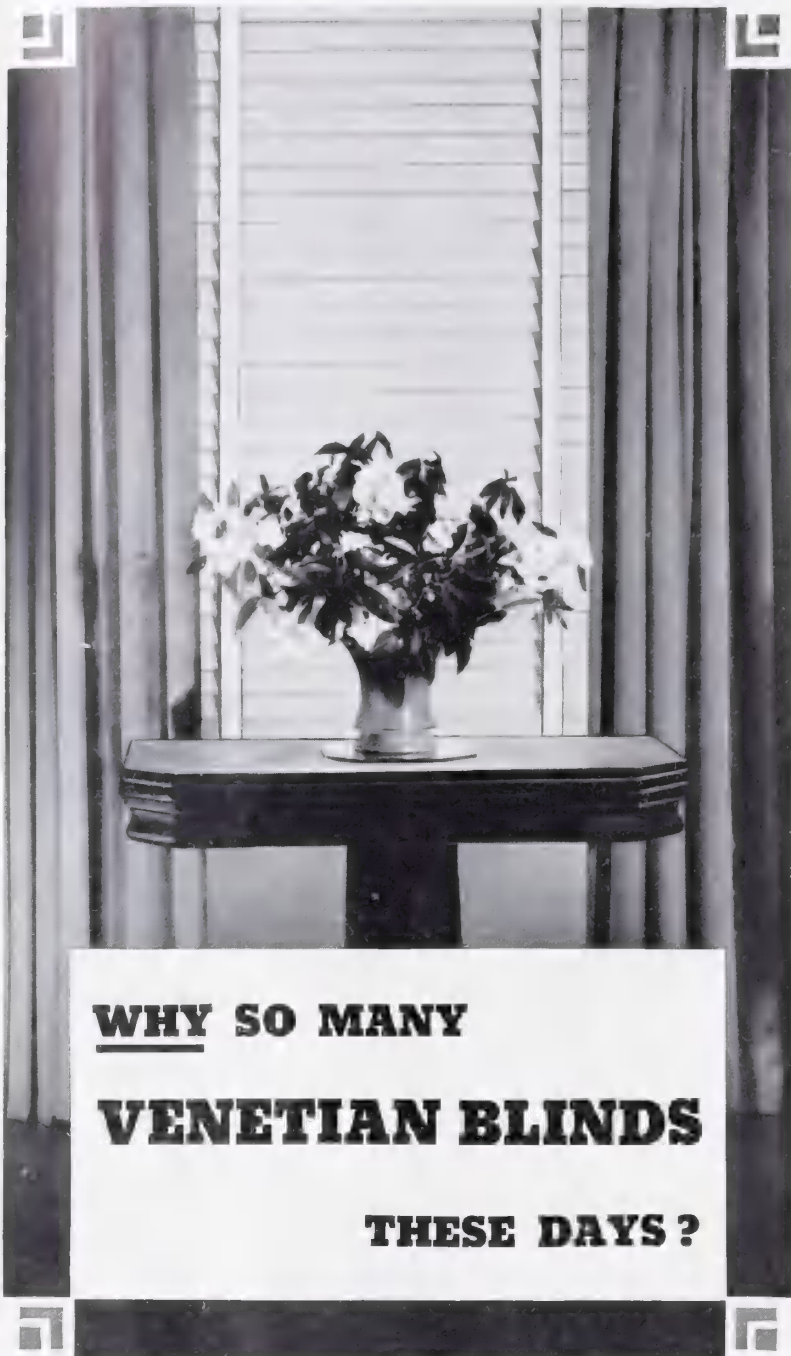


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The Small House Competition

ARCHITECTURAL NEWS IN CONCRETE FORM

MORE than twice as many houses were entered in Class I (eight rooms or fewer), as in Class II (nine to twelve rooms), indicating more building of quite small houses than of medium ones. In many instances the architect's chief problem was to make adequate space at minimum cost. This is not necessarily depressing. It simply means that householders want logical, practical houses, more than they want pretentious houses. They demand that their architects plan economically and build sincerely. Sound architecture evolves from such conditions.

IN THIS CROSS-SECTION, a hundred and ninety strong, almost every type of design appears, and certainly every building material, as well as several new kinds of construction. The houses touch the pulse of current small house architecture. They include New England colonial, both the two-story farm house and the story-and-a-half gambrel-roof cottage, the square, symmetrical Georgian house, the Monterey house with its overhanging second story porch and the spreading ranch house (both common in California), the formal house with a two-story portico familiar in the South, the English cottage and the French manor house with its pronounced texture and almost invariable tower. But though their heritage is historic or geographic, the majority of the hundred and ninety were designed from the plan outwards. Requisite rooms and their relation one to the other were the architects' first concern; style was secondary. Houses which, though superficially

attractive, had badly organized plans were the first which the judges turned to the wall. Design strikes deeper than the facade. The houses which won prizes and honorable mention have well integrated plans.

THIS YEAR FOR the first time HOUSE BEAUTIFUL gave a special prize for the house best exemplifying modern developments in construction, materials and architectural design without dependence on period forms. There were fewer entries in this group than in the other two, but enough of them and widely enough distributed to prove that interest in this sort of architecture carries on. They ranged from a small prefabricated house of steel panels, built by mass production methods, to a larger one, conceived to demonstrate a novel way of construction and flexibility of design.

SUN WORSHIP, THE health cult, whatever you like to call it, makes an impress on many of these plans. People live out of doors as far as practical. Gardens are additional out-of-door rooms. Many houses were eliminated by the judges in the last round because their designers didn't take advantage of the entourage. The landscaping of the lot had no bearing in making the awards, but the placing of the house on the lot was a weighty consideration.

THE THREE HOUSES shown in this issue received first prize in the three classes. Two of them are in California, the third at Locust Valley, Long Island. The first



EMELIE DANIELSON

The dining room and sun room (opposite) of the first prize house in Class I show the same restraint as in the exterior. The white walls and black floor inlaid with white and gray stars set off green satin curtains and yellow chair seats

ON TOUR... THE PRIZE-WINNING HOUSES

During September and October you may see House Beautiful's traveling exhibition of houses submitted in the Small House Competition in four cities. The stores and the dates are given just below. There are fifty houses in the group, including the prize winners and those which received honorable mention. Further dates will be announced in succeeding months.

THE DATES AND PLACES

New York City	R. H. Macy & Company	September 4-15
Boston, Massachusetts	Jordan Marsh Company	September 20-October 4
Philadelphia, Pennsylvania	Strawbridge & Clothier	October 8-20
Pittsburgh, Pa.	Joseph Horne Company	October 24 - November 7

The smaller class is a highly formal, metrical design, severely classical in reference to the return to a more formal of life. It is a kind of architecture usually associated with bigger houses, here very happily adapted to eight plans. The plan is a brave one. The designer felt that it took no little courage to get the two maids' rooms at the front of the house. But the architect got away with it and gained a place on the garden and south side of the house for the living rooms. It was ingenious to make the flanking walls a vital part of the scheme, serving to hide a service and a rear entrance, as shown in the photograph on page 29. The decoration of interiors shown here and on page 30 was planned by Ysel, Inc.

FIRST PRIZE house in the second class is a descendant of the old houses of Monterey with their long second porches. It is just the house for the celebrated California climate. The vines and vines are a very part of it. The house is perfectly adapted to out-of-door living.

ing. Here is one of those rare occasions when a portion of a plan has been turned askew without sensationalism. The garage is turned slightly to make its far wall (and so the drive) parallel to the boundary line. The angle makes the garage less conspicuous from the entrance than it would otherwise be. The plan is consistently well oriented. Living room, dining room and breakfast room all open on the porch overlooking the garden.

THE WINNER in our third, special class is planned, the designer notes, "to combine the open air proclivities of the owners with their need of privacy and seclusion." This it does with a bold gesture, by means of glass walls, a terraced roof and a high wall and garage which partially screen off the road. But more than this, its dramatic profile, following the steep pitch of the hill, makes it an adventurous and exciting house. One of the interesting results of the Competition was the number of modern houses submitted, showing the interest in this style.



EMELIE DANIELSON

The sun room is white, with black and white squares painted on the wood floor. The metal and cane furniture, also white, has blue chair cushions. Even the birds in the white cage are a lovely blue. Split bamboo shades screen the openings



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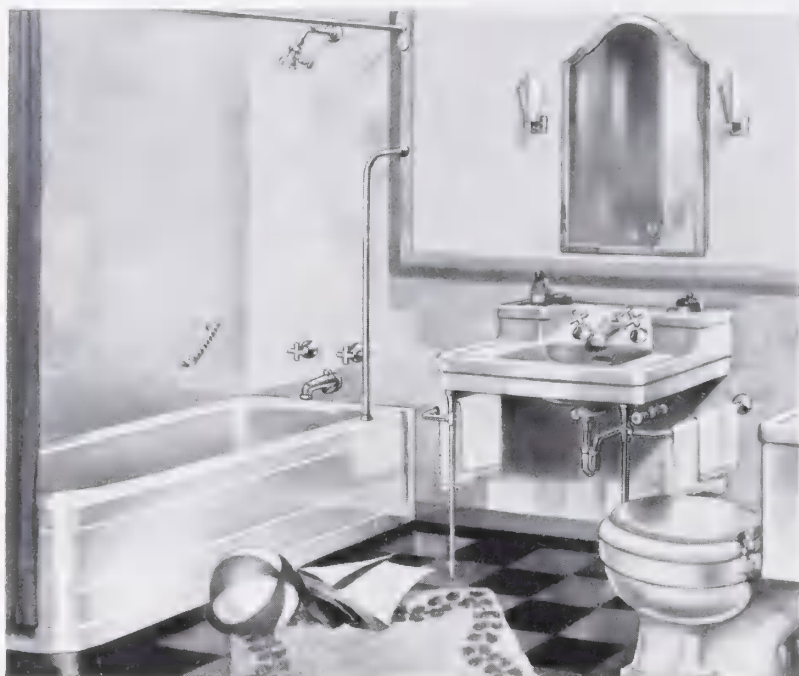
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IN 3 PRIZE WINNERS!



First Prize Class One—Stevenson and Studds, New York, Architects

First Prize Class Two—H. Roy Kelley, Los Angeles, Architect

Second Prize Class Two—Waldron Faulkner, New York, Architect

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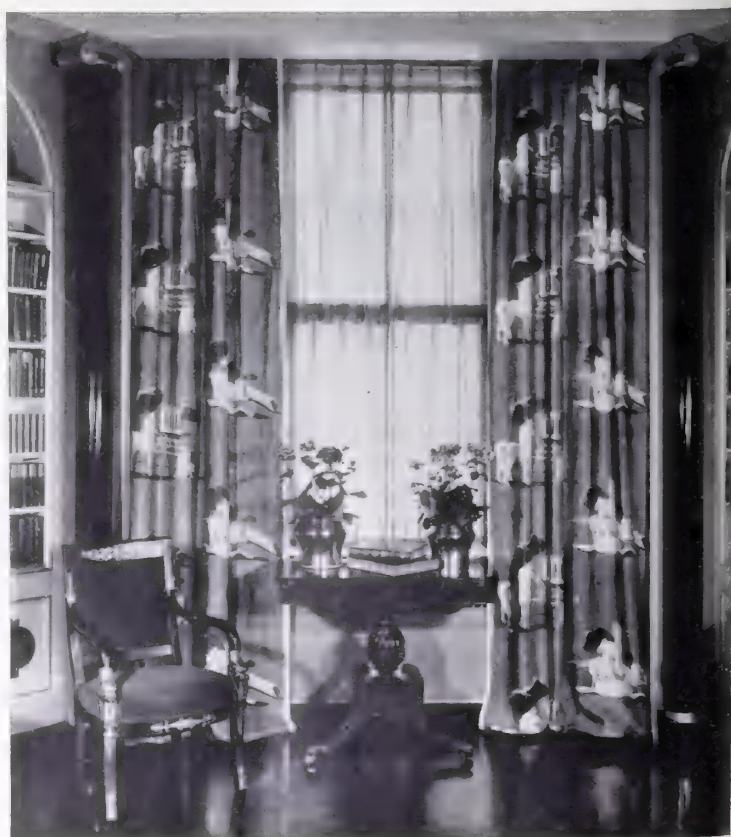


EMELIE DANIELSON

NOT so long ago, HOUSE BEAUTIFUL asked a group of the designers to take a little of their own medicine, and show what they would do with the fabrics which they design for other people's windows. What four of them did with the challenge is shown here. Mr. Donald Deskey (above) chose a bright yellow chenille patterned in groups of graduated bandings formed by a woven brown thread. The walls of this room are laid in an irregular block pattern of beige leather. The chenille draperies were selected for the contrast provided by the dull heavy fabric against the shiny leather background. The simplicity of the window treatment is in complete accord

with the particular type of classical modernism which Mr. Deskey favors.

Katzenbach and Warren (below) hung their stylized linen "Campagna" at the window of a small Empire library. Wild horses, old temples and fragments of broken columns are silhouetted in off-white tones against a rich red background. The designers feel that the classical dignity of the linen calls for a background of some importance, such as a library, a man's study, or a formal dining room. The window which has been photographed is flanked by columns that repeat the structural note stressed in the pattern of the fabric. Fabric and drapery by Katzenbach and Warren.





WINDOW TREATMENTS BY FAMOUS DESIGNERS
SHOW HOW THEY USE THE MATERIALS THEY MAKE



VIRGINIA HAMILL worked with a gay yellow mohair fabric which she designed for L. C. Chase & Co. Narrow yellow and green bands of loop fringe on the drapery and the large green chenille rings suspended from a black cord give a suggestion of the Chinese. The theme is further developed by the air fabric in magnolia pattern which covers the small love seat. The Venetian blinds are dead white. A further note of green is introduced in the red band painted between the windows.

For a room needing an illusion of light, Scott Wilson designed a chintz

of tropical leaves in columnar arrangement for James McCutcheon & Co. Mr. Wilson has used a valance across the top of his draperies in order to give the pattern full value and has banded the valance with two rows of white chenille. The colors are blue and white, but the design is also available in green and white. The fabric can be used to advantage with either period furniture or in a modern setting like the room photographed here. The jungle foliage which forms the background of the design has been keyed down in color and subordinated to the smaller leaves in the foreground.



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PHOTOGRAPHS BY PIERRE NOBLE

Although this forecourt faces a public street, it is effectively screened off by a band of planting and by the service yard which lies behind the attractively designed board fence

Your Neighbor's Land

CONTINUED FROM PAGE 39

and brilliant climbers, are one heap of gorgeous color.

AS TOO OFTEN happens, many fine bordering trees which had been planted years before had been allowed to grow too high. The best of the view was already hidden from the house, and conditions got noticeably worse each year. Rigorous, almost ruthless removal and cutting back was the only hope. It is hard to destroy what one has planted and nursed through infancy, especially when it is a fine specimen in itself. Most people are too cowardly. When anything hides a finer feature than itself, however, it must go.

PHOTOGRAPHS ARE UNABLE to bring out many of the principles of garden

rhythms and balances which were much studied on this place. The attempt was made to obtain balance not alone by the opposition of likes, as in symmetrical arrangements, but by opposing varying interests, masses of green, even by using the signal attraction of the Great Blue Hill view, with other things, to offset the heavy clump of spruces. Rhythms were achieved by the repetition of similar forms in varying sizes and colors; by change from one dominating color to another; by checking or enhancing the untouched form of nature with geometrical objects which are always conspicuous. Chance has put the hill off axis. Design brought it into a position relative to other things that, on the whole, does not offend the eye.



Contrasts of light and dark, heavy and thin foliage, geometrical and irregular forms, are handled with remarkable skill in the design of this garden on the lower terrace

Please Tell Me

CONTINUED FROM PAGE 68

ANSWER: It is generally agreed that results are obtained by staggering studs. If you can spare a couple of inches from the width of the room on one side of the wall or the other, rip the lath and plaster on that side and put in a new row of studs centered between the existing studs and set a couple of inches forward. Then apply the insulation attached to the front of the old studs and the rear of the new. A second layer of insulation attached to the front of the new studs reduces double air pockets and when the side is again lathed and plastered, least three-quarters of the sound is kept from coming through. This is on the assumption that there is no door opening of any kind in the wall. If the method seems too expensive the second line of insulating quilt may be better, but even then more than half the noise will be kept out. If you do wish to go to the expense of staggered studs, insulating quilt set between existing studs will better conditions a little more than 25 percent.

QUESTION 234: Is there any way to get rid of the logs of a log cabin without getting away the cedar smell? We had them creosoted, but have been told that this will leave a bad odor in the house.

ANSWER: Creosote is often used to treat logs and while the odor is strong the first few months, it disappears. You might, however, try boiled linseed oil. This preserves and darkens the wood, although it holds the wood to the yellow tints. Give the logs several applications with plenty of time between coats. Thin the first coat with twenty per cent turpentine, the second with ten per cent and use clear for the third application. If you want the logs fairly dark and brownish, add some color ground in oil to the first coat. Be sure the logs are dry and clean before you start.

QUESTION 235: How can we clean the rough plaster walls without losing any of the rough appearance?

ANSWER: The answer is that you probably can't. If the rough texture is due to sand finish, attempting to clean it with wall paper cleaner or by sanding will generally remove fully as much texture as dirt. It may be painted, but this, because it tends to fill the pores, will reduce the texture, too.

QUESTION 236: We are adding a story-and-a-half wing to our English cottage. Should it be built of brick like the rest of the house or of wood?

ANSWER: The matter of proportions leads into a question of this kind and I cannot give you enough information to decide. The existing house to make a design possible. If the new wing is large enough to add considerable weight or mass to the block of the house, it is probably best to build it also of brick. On the other hand, the mass of the

house is such that it distinctly predominates, it is of less importance whether the wing be built of brick or wood. I suggest that you call upon a local architect for advice in this matter.

QUESTION 237: My waxed black cement tile floor shows every foot-print quite plainly. Can anything be done to prevent this?

ANSWER: If you can remove all traces of the wax, you may use a floor hardener. The chances are, however, that some wax may remain deposited in the pores of the floor and this will prevent the perfect adhesion of anything applied over it. Assuming the wax can be removed, the best method of procedure is as follows: Remove all traces of wax with gasoline; then apply a cement filler thinned about 20 to 25 per cent with toluol or some similar solvent. This will give a surface that will not show the dirt and foot-marks and will probably be more satisfactory than wax.

QUESTION 238: Is there any formula that will remove the gloss from paint and not harm the finish?

ANSWER: Try rubbing the shine off with finely ground pumice and water. If this doesn't work, the only alternative is to repaint with a coat of flat paint.

QUESTION 239: I have one of the more expensive oil burners, but even so an excess of oil is consumed and considerable soot collects about the door and chamber of the burner. The man who installed the heating plant says poor draft causes the condition and the fault lies with the chimney. Can it be that the tile flue lining was not properly joined? Or could broken bricks thrown into the base of the chimney cause a leakage? The chimney appears sound.

ANSWER: Unless the base of a chimney contains a pit for ashes from fireplaces above or has some other definite use, it need not be hollow and it is common practice to fill it in with odd pieces of brick and mortar. Since this is below the start of the flue, it does not influence the draft, but leakage due to cracked tile or bad joints may. A flue, partly clogged by mortar, is another possible cause of reduced draft. Still another and more likely one is too small a flue. Much of the modern equipment requires a larger flue than the old for proper combustion. Check your flue size. If not large enough, there is nothing much you can do about it now but rebuild the chimney. Also check the height of your chimney above the roof and its relation to such nearby objects as trees, adjoining barns, etc. These may cause air currents to swirl in such a way as to interfere with the draft. If so, raise the chimney enough to avoid this condition, giving due regard, of course, to the appearance of the house. Two feet higher than the roof ridge and three feet higher than a flat roof is generally accepted as the minimum.

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just like this:



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Juice of half green lime
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SINK your fingers 'way down deep into the nap of a Kenwood FAMOUS blanket. Then squeeze! Notice that soft springiness, that feeling of fullness in the hand. Woven the Kenwood way, the long, strong fibers of live, new wool are raised into a luxurious nap. Soft and fleecy, Kenwoods aid relaxation and sound, deep, restful sleep. And correct washing will not steal from their fluffy warmth or sleeping comfort. for 72-inch Kenwoods are woven 100 inches wide and pre-shrunk in the making.

The FAMOUS is one of nine Kenwood blankets and throws for every purse and purpose. At stores with a reputation for handling quality merchandise.

*"Squeeze it" is one of nine tests of blanket quality you can make in the store. Before you buy another blanket, send for "Your Blankets, Their Selection and Care," a beautiful new book containing all these tests and other practical information on sleeping comfort and the choosing, care and washing of blankets. It is FREE. Use coupon.



The Kenwood Label is the mark of quality on men's wear, women's wear, children's wear, and blankets.



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KENWOOD
BLANKETS *always*
ALL WOOL

QUESTION 240: Although the ceilings in my old house at the seashore have been sized and kalsomined, the black stains caused by the fumes and smoke from the stoves continue to burn through and in damp weather the kalsomine rains down upon the floor. I do not want to take down all the plaster. Paper placed over it would not stay on during the winter when the house is closed. Is there any other covering which could be stretched across, or what treatment would you suggest to assist me in overcoming this difficulty?

ANSWER: One suggestion for the ceilings of your house is to have the present kalsomine washed off and the discoloration sealed out with a coat of aluminum paint or several coats of shellac, and the ceilings then finished with the necessary number of coats of good lead and oil paint. When an extremely good paint job is desired, it is often put on, on both walls and ceilings, over stretched canvas. Whether or not this is the better procedure in your case depends upon existing conditions and can best be decided by an expert painter.

The Dog Show

CONTINUED FROM PAGE 22

THE AMERICAN KENNEL CLUB, New York City, will celebrate its fiftieth anniversary in September. From one pedigree-recording clerk and a secretary, the club (which is an association of specialty dog clubs) has grown into a large and important institution with a hundred or more clerks and studbook keepers. It was during the early days of the late August Belmont, when he became an importer of some of the best smooth-haired fox terriers, that the American Kennel Club became famous. Except in time of national trouble and during the World War, A. K. C. registrations increased annually. During last March 5,550 dogs were registered at the A. K. C., as against 4,800 registered in the same month last year. Registration costs two dollars for each dog. Russell Johnson of Chestnut Hill, Pa., is A. K. C. president; Charles T. Inglee, vice president, is the active executive, with headquarters at 221 Fourth Avenue, New York. The A. K. C. is a business office rather than a social assembly place but, during the last few months, the premises have been enlarged and redecorated and a picture gallery will be added for paintings and engravings of sporting and dog subjects. A library and picture gallery should prove of

enormous educational value. The A. K. C. is an American corporation, supported by American breeders and exhibitors of American-registered dogs. It is the ruling body of the American kennel world.

AMONG THE VERY smartest of the small dogs seen at American bench shows are the miniature schnauzers, which, as their name denotes, are reduced replicas of the standard schnauzers. There cannot be a better built dog than the small schnauzer; indeed, what may be classed as perfect specimens have been recently observed at exhibitions in Manhattan. Dogs of this breed must be under 13" in height; bitches, under 12". Aside from the companionship these little terrierlike dogs afford, they are "rough-on-rats," energetic little demons as well as alert and intelligent house dogs. Of all the "toys" of terrierlike description, the American-bred miniature schnauzers have been the most successfully produced. These dogs are most popular when they are pepper-and-salt in color, or similar equal mixtures of shades. Some are pure black while many are black and tan. The coat should be short and thick. Miniature schnauzers are energetic little vermin killers.



KOSER

For generations, Russian women from the Caucasus have woven rugs of this sort by hand. Many of the designs date back to the earliest history of the country. The upper rug is a Hyastan, in gold and blue, washed until it is silky in texture. The lower rug, a Kabistan, is dark blue and red with sharp white markings and border. Imported by Amtorg Trading Corp.

Gloriously Toned CAUCASIAN and TURKESTAN Rugs



WOVEN BY THE HANDS OF EXPERT

Genuine masterpieces of Oriental design—whose patterns are, surprisingly enough, in complete harmony with the spirit of a modern room. Each rug of enduring brilliance—yet modestly priced.

Write for Illustrated Booklet HB9 showing rugs in natural color

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B Y

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S A N F O R D

Something wonderful has happened to mohair! Something that makes every decorator and home-lover want to get it in her hands, hang it at windows, spread it on chairs, hold one piece against another to enjoy the color-harmonies, and compare the varied textures. Look at these photographs. They show what miracles the Goodall Mills have wrought in a fabric that once was prosaic plush! The New Mohair, we call it. New in weaves, colors, patterns, finish. New in soft draping qualities and light-reflecting surfaces. And, if you'd like to know more about these shops are displaying it in one or another of the new forms. Jot your check-marks in the margin below...

UNDER THE CHAIR... and on the chair "Scarsdale" high-rib nubby mohair for upholstery and draperies. Beneath, Chase Velmo in a modern, low-pile checked velvet.

ACROSS THE PAGE. The striped, three-tone fabric is "Westchester," flat mohair for draperies and upholstery. Below it, mohair frieze printed in a classic motif.

AT THE WINDOW. Sheer mohair casement curtains; draperies of chevron weave mohair, used also for upholstery. Beneath, four of the pastel shades in chevron weave.

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Check booklets you would like, write name and address below, and mail to L. C. Chase & Company, 295 Fifth Avenue, New York City.

AT'S ON YOUR FURNITURE, (the varied use of Velmo Upholstery)
ET MR. MOHAIR, (the story of the precious Angora fleece)

- ☐ IN THE CAUSE OF BETTER CASEMENTS, (with a sample of sheer mohair glass curtaining)
☐ WHY, WHEN, WHERE, CHASE SEAMLOC CARPET, (about the newest broadloom that has no sewn seams)

COMPASS POINTERS



TILED DOMES OF THE CATHEDRAL IN PUEBLA

HARRY BLOCK

MEXICO CITY—THE MOST EXOTIC CAPITAL OF THE AMERICAS

TEN years ago, nobody wanted to go to Mexico. It was characterized as being sandy, hot, and full of marines who spent their time absorbing the potshots of bandits and expiring manfully among the cactus thorns. Mexico was not comfortable and Mexicans were dirty and Mexican art was arty, consisting mainly of dull red pottery and gaudy blankets. What was more, Mexico would have a revolution at the drop of a hat—and someone was always dropping his hat.

Things are different now. Mexico hasn't changed—but Americans have learned

better. This year the boats and trains and airplanes and highways are cluttered up with the greatest stampede this country has seen since the Gold Rush. The astonished Mexicans who are the objects of this sudden burst of enthusiasm are bearing up under it with remarkable fortitude. In Mexico City they are widening streets, tearing up old tram-lines, refurbishing the taxis, building new hotels and theaters, and generally putting on a show of industrious hospitality as they raise their eyes to Heaven and piously give thanks for the rewards of patience and virtue.

After years of hopeful expectancy, Mexico has been discovered.

Despite the belated flurry of activity Mexico City, ancient capital of New Spain remains essentially unchanged. In fact this atmosphere of timelessness is what is probably most impressive about the city and the country as a whole. Set in the center of a broad plateau, ringed about by grandiose mountains that culminate in the snow-capped volcanoes of Popocatepetl and Ixtaccihuatl, Mexico City is the most exotic capital of the Americas. It is a city of contrasts so unbelievable that you rub your eyes every time you open them and see the variegated crowds that perpetually throng the streets—fantastically garbed charros, whose horses share the magnificent driveways of Chapultepec Park with Rolls-Royces and Hispanos bare-footed, pyjama-clad Indians, trotting patiently along under their man-killer loads; elegant women, whose clothes come from the Rue de la Paix, kneeling devoutly in prayer on the floor of the same church with the most ragged and poverty-stricken of pelados; palaces and hovels and scores of buildings redolent of storied and violent past stand side by side in a city that seems by turns Spanish, French, and American, depending upon the section in which you find yourself. But always, somehow, it remains stubbornly Mexican, with an insistent flavor which has withstood the best efforts of four centuries of conquerors to alter the character of this metropolis of the Aztecs.

STRANGE as it may seem, that same reality is far from disappearing. At every hand, the visitor sees traces of their long history and evidences of their vigorous present. A stroll through the city streets may bring you suddenly upon an open excavation that reveals the grotesque carved and ornamented stone blocks that once supported a temple; at San Juan Teotihuacán, only a short half-hour from the city, the splendid pyramids and temples of the ancients still brood with majestic solemnity, over the savage landscape; and in the little villages surrounding Mexico City, the Indian population is just as apt to gossip in the ancient tongue of the Moctezumas as in modern and colloquial Spanish.

After the bullfights, the frontón (better known to us as jai alai), the antiquities, the churches, and the unsurpassed scenery, Mexico's streets are probably its greatest single attraction. The street is not merely a public thoroughfare in Mexico: it definitely merges into and becomes a character actor in the city's life. Aided by the most perfect (Continued on page



this gracious Georgian living room is the Yorktown ceiling fixture, \$42.00, and the Pembroke bracket, \$20.00. Chase Georgian Lamps: The Victor Hugo, on desk, \$28.50. Base only, \$15.00. The Chippendale, \$32.00. The paired Wedgwood lamps on the mantel, \$46.60 each. Base only, \$40.00 each. The Paddington floor lamp, \$46.50. Base only, \$30.00. The Princess Anne, on the table, \$13.00. Base only, \$25.00.

Your home can be as beautifully lighted as this one

At last—you can have beautiful lighting fixtures and lamps that really harmonize with the furnishings of your home, that are correctly designed and finished, yet are not expensive.

Haven't you been putting up with ugly, old-fashioned fixtures simply because nice looking ones at reasonable prices were impossible to find? You need not any longer—for Chase has produced lighting fixtures and lamps for every important period of architecture and decoration.

Now "doing over" the lighting of any room, or your entire home, is as easy and inexpensive as changing your curtains or wall paper. The old fixtures are quickly detached and in their place go the new Chase brackets and ceiling fixtures.

Chase fixtures and lamps are so inexpensive, too! Charming sconces and brackets from \$3.25 to \$20.00. Lovely ceiling fixtures from \$2.75 to \$50.00. Quaint lanterns from \$8.25 to \$38.00. And to harmonize with your new fixtures, Chase makes

beautiful table and floor lamps priced from \$4.50 to \$59.50.

If your home is Colonial you will be interested in the many attractive fixtures and lamps Chase offers in the Early American, Federal, and Georgian periods. Chase Lighting includes Early English brackets, lanterns and ceiling fixtures. Also complete groups of smart fixtures and lamps for Empire rooms, and Classic Modern homes.

In the living room shown above, a few of the many attractive Chase Georgian Fixtures and Lamps are shown. Below you see four Chase fixtures from other periods. But to really know how beautiful and inexpensive all Chase Fixtures are let us send you the seven Period Folders offered below. They're free! Ask, also, for a folder explaining how you can "refixture" for a little down and a little each month. Chase Brass & Copper Co., Incorporated. Subsidiary of Kennecott Copper Corporation. Lighting Fixture & Lamp Division, Dept. B-3, 10 East 40th St., New York City.

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Whether you are remodeling, redecorating, building, or refurnishing, write for these illustrated Folders showing all Chase Fixtures and Lamps for each period. They're free! Write us at Chase Tower, Dept. B-3, 10 East 40th Street, New York.



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THE building industry is becoming active. The recent appropriation of billions by the Federal Government to stimulate recovery in this important field is creating home building activity in many communities. You who have been planning to build, or improve your homes should start work now and avoid the inevitable higher prices for labor and materials.

Consult Your Architect. Your architect will aid you to select a good site; assure you of good workmanship and materials and the latest approved

equipment. You can be certain of beauty of building, charm of surroundings, and enduring value when an architect is employed—and you will save more than his fee through the amount he saves you by avoiding faulty construction.

If you desire to finance the building, or if later you desire to sell the property, the fact that a good architect has been employed will be helpful.

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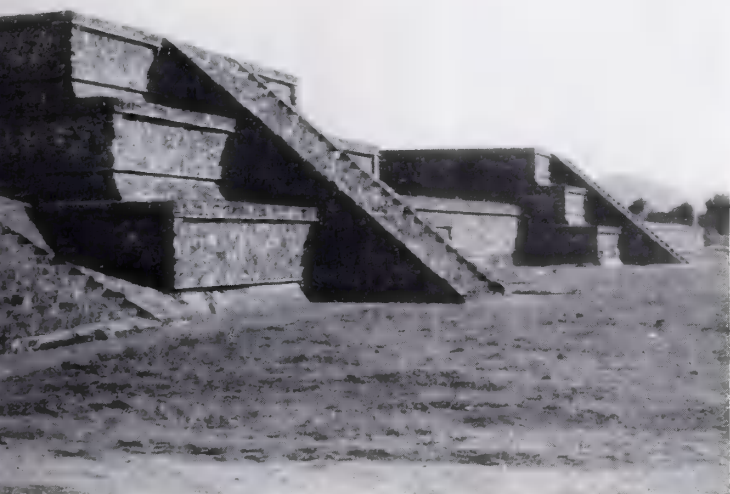
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"WHEN YOU BUILD," by Benjamin F. Betts, Editor of American Architect. This new free booklet explains what the prospective home owner should know about building. It shows how to get the most satisfaction and value when you build.



HARRY BLOCK

San Juan de Teotihuacán ruins of the splendid pyramids and temples of the early races still brood over the savage landscape

Compass Pointers

CONTINUED FROM PAGE 86

er, practically everything takes outdoors: fairs, markets, fiestas, ations, theatrical performances, concerts, and the homely common- of every day neighborly existence. the schools maintain open-air in painting and sculpture! Of se, the big markets and the sea-questos are the most exciting. Not w the markets is to miss half the Mexico, for here is Mexican life, in the raw, at least unretouched. lower market of San Juan, La Mer- a Lagunilla, Tepito—worthy suc- to the now banished Thieves' —the streets of the various whole streets given over to the workers, the candymakers (whose or sweets, in mad colors and are surprisingly good to eat)—re only a few of the many mar- at seem to be the main cohesive in the city's varied composition.

UESTOS (DIMINUTIVE temporary set up in the streets) make their nce on the occasion of the great and religious holidays. Indians over the country make the long the Mexico City puestos, there the thousand and one native afts of the villages—articles, for st part, of excellent workman- d lively color and design. The are one institution, at least, that ber of revolutions seems likely row.

ILCO—MEXICO'S "LITTLE Venice" avaca, Taxco, Cholula, Puebla aca are others among the many of interest within fairly easy the capital that are worth vis- uernavaca has been a favorite or centuries; its perfect climate splendor of its natural setting de this tiny town Mexico's sec- tal. Cortez built a palace here— decorated with murals by Diego

Rivera—and since his time practically every ruler of Mexico, including the ill-starred Maximilian and Charlotte, has maintained a country residence in Cuernavaca. Taxco, farther out on the same road, is fast becoming Mexico's Greenwich Village, but the presence of a few rather wild painters and writers need not deter you from seeing this town, one of the loveliest examples of the Colonial period still extant in the country.

THERE CAN BE few places in this world where it is so pleasant to eat and drink as in Mexico. The food is gratifyingly exotic; there is nothing so disillusioning to the true traveler as a plate of bacon and eggs. Here each meal is a fresh adventure. The Mexican cuisine exhibits an astonishing variety of savory dishes, based on a solid Spanish and Indian tradition. Some of them, it is true, are apt to be palate-scorching, but nearly all are worth investigating. And the native drinks will be a welcome change, although tequila is warranted to try the mettle of our sturdiest drinkers.

A FINAL WORD on clothes may not be amiss. Mexico City lies at an altitude of over seven thousand feet. The days are warm, particularly in the sun, and the nights are proportionately cool. Extreme heat and cold, however, are happily absent, and the clothes suitable for New York's early autumn are exactly right for all-year wear in Mexico. White linens and flannels are thus distinctly out of place—and so, we might add, are men's straw hats.

AND ALL THIS is only five days from New York to Vera Cruz by boat, three and one half days from New York to Mexico City by train, and a day and a half from New York to Mexico City by plane. What are you waiting for?

LIKE AN AWNING OF STONE 11 FEET THICK

to cool your house in Summer . . . a "Blanket" in winter!



Empty space between walls lets heat through

Rock Wool between walls keeps heat from passing

Four inches of J-M Rock Wool in your empty wall and floor spaces are as impenetrable to heat as a solid stone wall 11 feet thick. Think of it!

Johns-Manville "Rock Wool" Home Insulation keeps your house up to 15° cooler in summer . . . saves you up to 40% in fuel in winter! Send for book today.

IMAGINE having a huge awning over your house on a stifling hot day. How cool you would be . . . how well you could sleep at night!

Now you CAN have such a cool house . . . by blowing Johns-Manville Rock Wool Home Insulation into empty wall and attic floor spaces.

Four inches of this amazing material equal 11 feet of stone in keeping heat out in summer . . . and keeping it in during the winter.

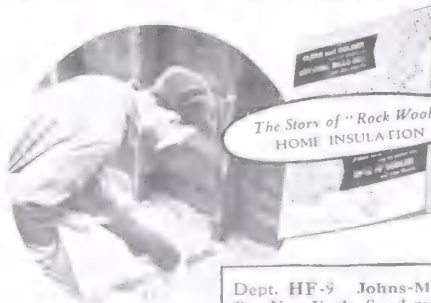
Mr. A. C. Friedel, of Syracuse, writes: "With the temperature 96° outside on a scorching day, it was 20 degrees cooler inside."

Mr. W. S. Richardson of Oak Park, Ill., reports that J-M Rock Wool saved him \$120.37 on fuel the very first winter it was installed.

J-M Rock Wool is actually spun from molten rock . . . it is rot-proof, fireproof and deadens sound. It can be installed without muss. You can pay on easy terms.

Send right away for a large 24-page book which gives you the complete facts. Just mail in the coupon below . . . and you'll soon find out how to make your house up to 15° cooler on hot days . . . how to save up to 40% on fuel this winter.

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MAJUNGA

Even the approach to this port of Madagascar is thrilling: the image of Great Caiman the Crocodile haunts the roadstead . . . the waters of Bombetoka Bay are stained with splendid purples and orange-browns. Majunga's streets murmur with many tongues.



ONE

WORLD CRUISE that is zestful ALL THE WAY

Majunga, "Town of Flowers", is a Franconia feature. Never before visited by a world cruise, piquant, unspoiled . . . in a few years its fame will be spread abroad

This novelty distinguishes the Franconia itinerary. Smug souvenir-grabbers may not care about it—but to people with a spark of something in them it's the big reason they go! The excellence of Cunard White Star-Cook hospitality they assume naturally. What they demand is the electric sense of having been somewhere . . . the keenness which comes only from the unusual. And so, they choose the Franconia.

The 1935 Cruise takes 139 days, visits 34 ports and covers 37,070 miles. Sailing from New York January 12th, from Los Angeles January 26th, it will be as tangy a jaunt around the world as you could imagine.

Early reservations, of course, are best . . . and your local agent or Cunard White Star-Cook's will be glad to conspire with you. Rates, including shore excursions, are as low as \$1750; \$125 less from Los Angeles. May we send you descriptive itinerary and rates?

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FRANCONIA
ONLY AROUND-THE-WORLD CRUISE TO
SOUTH SEAS & SOUTHERN HEMISPHERE

A Kitchen Brought to Date



PHOTOGRAPHS BY EUGENE L. RAY

BEFORE: One corner of a kitchen in Chicago before modern planning and modern fixtures transformed it into an efficient unit. Work spaces are poorly arranged, insufficient; lighting is bad



AFTER: The same corner rearranged and refurnished. Windows were rebuilt to permit placing built-in sink with electric dishwasher in front of them. Walls were lowered to permit electric ventilation. Built in soffit lights above sink and on the walls



BEFORE: Another corner with the old-type range and wooden cabinets was remodeled as shown at right



AFTER: Cabinet range, steel cabinets, tiled walls. A General Electric kitchen by R. Cooper, Jr., Chicago

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Invites the WORLD



A century has passed since John Batman pioneered his way upon a new continent. His settlement today is the gay city of Melbourne.

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A "birthday party" of six months' duration! A dramatic succession of entertainment and adventure—beginning in October, when the Springtime loveliness enwraps Australia!

These, and a thousand other memorable features—

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\$75,000 in Prizes

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IN THE GRAND MANNER

Somehow, sometime everyone dreams of going round the world—today's Grand Tour. Three, four months of luxurious leisure aboard ship broken by long, fascinating days ashore in the ports of the world. Three, four months when every day is fresh adventure in the exotic atmosphere of a blue southern sea or a strange city half way round the globe. Somehow, sometime, you'll take it.

SOMEHOW...

Today's grand manner is aboard the luxury liners, cruise ships which not only provide for your comfort and entertainment on board, but plan the shore trips with as much concern for your enjoyment as you would have yourself. You may do the trip grandly, with a ship's apartment to yourself, or as modestly as you choose without sacrificing any of the pleasures.

SOMETIME....

Look ahead to January. Christmas behind, the Canadian Pacific's Empress of Britain leads the fleet of cruise ships, sailing eastward on January 10 from New York to be gone 130 days. On January 12, the Resolute of the Hamburg-American Line follows the Empress, while Cunard's Franconia goes down the coast and through the Canal to roam the Pacific for the third Southern Hemisphere Cruise. And lest your impatience refuse to wait for January, the Dollar Line has weekly sailings round the world with stopovers where and when you choose.

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Courtesy—Hamburg-American Line—North German Lloyd

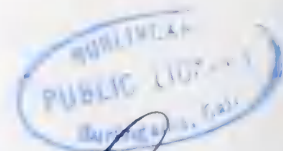
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MY GARDEN

Notebook



SEPTEMBER: PLANTING SMALL BULBS

ACCCEPTING the theory that the first bulbs to bloom should be the first in the ground, attention may be paid early this month to the planting of the small types which are often neglected in favor of more spectacular varieties. So persistently is the bulb section of the gardener's mind fixed on familiar narcissus and tulips that the small bulbous flowers of early spring are forgotten until seen in someone else's garden the following season. A mistake, for few bulbs produce blooms of greater charm or stay in the garden with more persistency. On the whole the methods of planting are like those employed with their larger cousins; there are, however, a few differences to be followed for success and satisfaction.

LOCATION

AS THE FIRST blooms of this miniature collection appear in March and April when outdoor conditions are not exactly favorable, the bulbs should be planted at points where they may be enjoyed from the house or in the general routine of coming and going, so that no special trips to distant corners still icy and along paths not yet dry are necessary to enjoy the sight of the flowers. Quick to come and quick to go, they fit in well among the shrubs of the foundation plantings, and are in fact the only type of flowering plant that is suitable for the situation. Where there is a flower-edged entrance path, plant them among the perennials, and if no spot already exists, make borders easily seen from strategic windows. Use ferns for background and carpet, and sow the bulbs thickly. Underline this word thickly in the mind, for all the small bulbs must be planted in mass to give the right effect. They increase but slowly and are apt to look like scattered bits of colored paper if not put in with a lavish hand. Also never be persuaded to put them in the grass, as the foliage needs ripening before it is cut, in order to bloom another year, and if the lawns are mowed before this has taken place, the bulbs disappear in short order. To make any showing, begin with a dozen if you must, but better far let the minimum be a hundred. Most of them will stand a fair amount of shade.

SOIL AND PLANTING

THE GROUND SHOULD be well drained (any standing moisture rots the bulb), mixed with peat moss or leaf mold lightened with sand and enriched with dry shredded manure or commercial fertilizer placed below the upper layer of soil so that it does not come in direct contact with the bulb. Eight inches of soil preparation is adequate, and unlike the process in the case of the larger tulips and narcissus, where each hole is separately prepared, the whole area may be made ready at once. Place the pointed end of the bulb upwards, at the depth of two to five inches, about an inch and a half from its neighbor, making sure that it is firmly implanted in the earth, not "hung," which means that an air space is allowed to remain between the soil and the bulb. With a few varieties it is difficult to tell the top of the bulb, as it is nearly round, winter aconite being a pertinent example. In that case put the wee things on their sides, and let them come up as they choose.

VARIETIES AND REQUIREMENTS

SNOWDROPS, GALANTHUS, AND snowflakes, leucojum vernum, are among the earliest flowers to come in the spring. Both are white, the latter being tipped with green. Both are to be planted two inches deep and left severely alone for increase, being protected in winter with leaf mold, leaves or well-decayed manure. While there are many types of snowdrops offered in the lists under various names, the differences are so slight that any may be bought with about the same results. The single types have a tendency to turn double if undisturbed.

Winter aconite, *eranthis hyemalis*: This seems to be less well known than any of the spring blooms, yet is one of the earliest and most desirable. It has a blossom like a tiny buttercup which comes in the middle of a whorl of gray-green leaves. In fact it looks as if the flower dragged the leaves from the ground, as it appears first all bent over with pulling the reluctant foliage out of winter quarters. It likes a rather light soil and is planted two inches deep, about eighteen bulbs to a square foot.

Crocus is a family of many choices, and wonderful color effects are possible if named varieties are used. Begin with *crocus tomasianus*, a clear lavender desirable with the snowdrops, as they appear at the same time, and continue with *susianus*, rich yellow; *Enchantress*, porcelain blue; *Kathleen Parlow*, pure white; *Dream*, deep blue; *Grand Yellow*; *Masterpiece*, deep purple; *Snowstorm*, white. Use vincas for ground covers. Plant bulbs four inches deep.

Scillas, wood hyacinths or squills, also called bluebells: Natives of European countries, they vary greatly according to variety. The one most frequently seen is *scilla sibirica* (Russia), earliest to bloom and bright blue. Likes shade or sun, and if let alone increases rapidly. Plant three inches deep, protect in winter as for the snowdrop. *Scilla nutans* is the true English bluebell. Plant four inches deep; *campanulata*, the Spanish bluebell, four inches; *amœna*, star-hyacinth from Italy, early and brilliant blue.

Grape hyacinths, *muscaria*: The variety *Heavenly Blue* is the one usually grown, coming just after the crocus and earlier bulbs. Its one drawback is that the foliage is long and ungainly and persists until mid-summer in sprawling fashion. Earlier and neater are the *muscaria botryoides* types in blue and white, the very early (February in favored climes) *azureum*, and the fragrant *armeniaceum*. For the collector, one dealer offers sixteen different varieties of grape hyacinths. Four inches deep, like the scilla.

Glory-of-the-snow, *chionodoxa*: These are pure blue in the *sardensis* type, white in *luciliae alba*, and blue and white in *luciliae*, but as they cross readily with one another it is difficult to keep them separate. Three inches deep, eighteen bulbs to the square foot, sun or half shade and a life undisturbed are the needs.

Guinea-hen flowers, *fritillaria*, have pendant bell-like flowers, either checkered in brown and lilac or pure white. They like a light soil, rather dry, into which they are placed four inches deep. *Mission Bells*, the California *fritillaria*, are hardy as far north as Wisconsin, and vary the colors with green and brown mottling, orange-scarlet flowers and bright yellow bells. A collection mixture of these is available.

REMINDERS FOR SEPTEMBER

CRAB grass ceases growth in late summer. Infested areas should be raked deeply from August on, before each mowing, to lift the prostrate stems. The spot should then be limed, grass sown, and a late fertilization with cottonseed meal given the whole lawn.

Transplant perennials early before the ground becomes too cold to root the plants well before winter. Use plenty of water at the roots unless rains have made the ground very moist.

Keep the faded blooms cut off the annuals, for they are now at their height of production if not allowed to seed. Look out for early frost, and have lengths of cheesecloth to cover the beds.

Plant Japanese iris with a good sub-layer of cow manure, as they are heavy feeders. This is the month to set out peonies. Get good stock to avoid disappointment, fertilize with bone meal and wood ashes, cover with leaves or straw, but let no manure come near the plants.

The seedlings of pansies sown in August need full sun, abundant moisture and light cultivating between the rows. Cover with straw for the winter.

A good combination is the forget-me-not *anchusa*, *myosotidiflora*, tulip, John Ruskin and *dicentra eximia*. Blue, salmon rose and mauve.

In saving seeds take them from the best plants of sturdy growth, let them be well ripened, and store in a tin box where no mice can reach them.

Cut the strawflowers and all everlasting when half open, remove all the leaves and hang head down to dry for winter bouquets.

A NOTABLE BOOK

RICHARDSON WRIGHT has taken the popular note of biography as the motif to run through his latest book, "The Story of Gardening" (Dodd, Mead and Co.), thus creating a volume quite unlike any other of similar topic. Human beings invent gardens which keep pace with their needs and caprices, and the lives of the creators are so closely allied with their productions that to tell the story of one is to describe the other. The book is full of adventures over the long road leading from Babylon to the New World, is as dramatic as fiction and stable with recorded truths.

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Rose Review, 1934

CONTINUED FROM PAGE 47

and three hundred varieties. None of these can be expected to be universally good. The rose is very temperamental, its happiness easily affected by climatic variations. A new rose may be highly praised in its country of origin, win the highest awards at its home shows, yet fail to materialize with us. It is only through long association and frequent contacts that you learn to know a person, appreciate his qualities and detect foibles and deficiencies. So it is with roses; you may fall in love at first sight with a new rose but the lastingness of that love will depend upon a long and close intimacy. We of the front line rose-testing know how often a promising debutante turns out a vixen, and this explains the shrinkage each year to a mere handful of reliable novelties for our conditions.

THE MAINSTAY OF any rose garden is the hybrid tea. We will start the review with that ever numerous class. New tints have been made possible by the evolution of the Pernetiana strain, which has reached much further than Pernet's wildest dreams and which promises still further developments.

THE MOST STRIKING of all is Alezane (Pahissa, Spain, 1935), which is the Catalan version of "sorrel" as applied to the color of a horse or buck and fully describes the quaint coloring of this rose. At first it is reddish chestnut gradually toning down to real sorrel, striated herringbone fashion with yellow veins. When wide open, the color becomes a rich apricot with a yellow center, eventually finishing a brilliant coral. The plant is vigorous with a very dark shiny foliage, a most continuous and persistent bloomer which will be a favorite for years to come. Two other Spanish roses approach that color although in a lesser intensity—Luis Brinas (Dot 1934) and Duquesa de Peñaranda (Dot 1932), both splendid plants. Mrs. Sam McGredy (McGredy 1933) may also be classed in that range, but the perfect blooms are not always borne on a stiff stem. Next in vividness of color comes the polychrome group, often referred to as the Austrian Copper or "Capucine" shades, more or less yellow outside and orange red inside. These may be described as intensified Talisman, but are stronger plants, better adapted to garden conditions: Condesa de Sastago (Dot 1933), Federico Casas (Dot 1930), Silvia Leyva (Dot 1934). Some people object to these Austrian Copper colors changing with age to coral pink, but I believe these changes add to the attraction.

ROSES ARE "MOVIES," unlike cheaper and coarser flowers such as zinnias and marigolds, which are "stills" and stay put; roses have personality and living charms, a condition comparable to the living model of a beautiful marble portrait; the marble does not change but the model reflects life. So it is with roses: they are living panoramas continuously evolving new tints.

WE ARE NOW coming to the group of yellow roses, only one of which is really pure yellow. Rheingold (Leenders 1934), a large bloom, very full, scented and glistening yellow. Souvenir (Pierson 1933), "a golden Talisman," is some-

It's Time for Fall Planting

DREER'S AUTUMN CATALOG



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times flushed with light orange pink.
Amelia Earhart (Reymond 1933) is
probably the largest and most perfumed
of all the yellow roses, assuming a mam-
moth size under good cultivation, but
the outer petals are ivory with a faint
blush toward the end. Dotty (Towill
1932), which is a superb plant, and
President Plumecocq (Pernet 1933)
are two-toned, the reverse of the petals
being reddish orange. Feu Pernet-
Ducher (Mallerin 1934), the latest in-
troduction, is a beautiful rose, large and
full on a strong plant, gold yellow with
orange splashes. Max Krause and Louise
Krause (Krause 1933), the former gold
yellow with leanings toward orange and
the latter yellow flushed with flesh pink,
are worthy exhibition varieties. Token
(Montgomery 1934) may be classed
among the yellows, although it has a
peculiar and interesting fawn color; a
good garden rose of the Butterfly type,
very prolific. Soleil de France (Mermet
1934), as the name indicates, is like
sunshine, glistening reddish yellow.

ONLY ONE PINK rose has attracted my
attention; it has achieved a great popu-
larity abroad and deserves the same
here. This is Memory (B. R. Cant 1934),
a lovely semi-double rose, rather large,
throwing great bouquets at all times,
peach blossom pink shading to a flesh
center, with a lovely perfume.

THE MIXED COLOR group is very inter-
esting. Countess Vandal is already well
known and stole the show everywhere
last spring. Its main attraction is the
long pointed bud. The color is a blend
of gold, pink and carmine, which are
dominant in rotation.

ROCHESTER (NICOLAS 1935) is a new
type which may be botanically classed
as "polyantha hybrid" but has the
quality and size of the hybrid tea. The
parents, Echo (a hardy dwarf Tausend-
schoen) and Rev. F. Page Roberts, tell
the story. Rochester proved quite hardy
last winter. It blooms profusely in clus-
ters of large double roses, pale yellow
with a suffusion of carmine pink much
intensified in cool weather, and retains
its form and color for an extremely long
time. Leonard Barron (Nicolas 1930) is
not exactly new but deserves mention
because of its origin, rosa nutkana, the
wild rose of Alaska. Its mammoth
blooms often have one hundred and
fifty petals, apple blossom pink, salmon
and gold base. Yosemite (Nicolas 1933)
is a new color, a vivid orange red, not
unlike a bright geranium, with rich gold
at the base, the true "fiesta" color of
old Spanish days. It has been selected
as the state rose of California, hence
its name. Otto Krauss (Wiegand 1933)
is notable for its semi-hybrid perpetual
type and hardiness. Large blooms are
tawny and fawn with a long brownish
bud.

AS USUAL, THE red group is well rep-
resented. Who does not love a great,
sweet, bouncing red rose? Grenoble
(Mallerin 1932) is a rare combination
of a very vigorous plant and beautiful
long-lasting bloom, sparkling red that
does not blue. Better Times (Jos. Hill
1934) straddles the fence between cerise
and red; it is a great cut flower va-
riety promising well in the garden.
Prince Felix (Ketten 1933) is eminently
a decorative variety, a large vigorous
bush reliable for a continuous splash
of fiery red. The newcomer Henri
Mallerin (Mallerin 1935) is a beauti-

ful rose, large, full and fragrant, quite
an advance over previous types. I like
Mrs. J. D. Eisele (Howard 1933) very
much, but the foliage tends to scorch
and the plant might be more vigorous.

THE SENSATION of the year is Nigrette,
"the black rose of Sangerhausen." Of
course no flower can be "black" in the
true sense of the word, but Nigrette
comes nearest to it, especially in cool
weather. The flower is of medium size,
produced in great quantities all through
the season.

NO GARDEN is complete without climb-
ing roses, and a new development in
this class is the hardy everblooming
climber. However, patience is required
and true continuity must not be ex-
pected until the plant is well established
and has reached its full vegetation.
Blaze, red, and New Dawn, flesh pink,
are the most notable ones and already
well distributed. Allan Chandler, single
red, is very showy throughout the
season, as is Allen's Fragrant Pillar,
pink. Mercedes Gallart is unique as it
gives large hybrid tea blooms on long
stems for cutting and is pungently per-
fumed. The wine dregs color, especially
in the spring, may be objected to by
some people but the summer and au-
tumn blooms are better. Laure Soupert
may be spoken of as an everblooming
white Dorothy Perkins. Then we have
the glorious Golden Climber (Mrs.
Arthur Curtiss James), a hardy climb-
ing Golden Emblem (although not re-
lated), old plants of which give a fair
crop of handsome blooms in the au-
tumn. Among the once-blooming hardy
climbers, the sensation of the year is
Princess van Orange, a climbing form
of the now well known baby rambler
Gloria Mundi. Just imagine a trellis,
fence or arch literally covered with
long-lasting geranium-red clusters.

OUR NATIVE WILD climbing rose, seti-
gera, "the prairie rose," is at last com-
ing to the front; it has been tamed into
refined garden varieties although it
still retains its rusticity and identity.
For such a sturdy, fear-nothing race, a
series of names derived from pirate lore
has been happily adopted: Doubloons,
the gold coin of the Spanish Main (then
worth \$8) depicts the color, gold yel-
low; Captain Kidd, the bloodthirsty
pirate, is red, Jean Lafitte, the society-
loving scoundrel, is pink and Long John
Silver is silver white. They all have
clusters of very large full blooms.
Doubloons has a tendency to repeat in
midsummer.

A REVIEW WOULD not be complete with-
out the charming baby ramblers. Of the
pompon type, the most noteworthy is
Cameo, a delicate salmon pink. An at-
tractive oddity is Permanent Wave,
cerise pink outside and peach blossom
inside, the petals being "marcelled" in
a bizarre way. Rouge describes the new
large-flowering type and the color is so
lasting it might be called "kissproof."
Ann Mette Poulsen is a large single
scarlet very effective in mass planting.

EVERBLOOMING OR, to be more correct,
repeating hybrid perpetuals, are displac-
ing the old "June roses." We now have
Peony of Fragrance, an immense pink
peony lastingly perfumed and Harmony,
a new color in the class (apricot evol-
ving into salmon), large and double on
a vigorous plant that may be trained as
a pillar.

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Flashes On Fall Planting

CONTINUED FROM PAGE 53

parts of Vermont and re. The moderate condi- reater part of New Eng- on the zonal map like a into Tennessee, touch ia, extend blanket-wise Michigan through the ing like Italy's boot from w Mexico. All of which a preconceived notions hat and shows how com- map of the country is. se in the face of these dy your own region and osyncrasies require spe- on.

PROACH to fall planting ed by the other-than-gar- hich the season produces, necessary work is often ng. Here are a few cau- ons: Roots should be sh places in ample time blished in the last warm ear. As a general rule, g kindly to interference are readily determined is and time of bloom. aterials like peonies and ormant state, as are also vering and other early . So it is reasonable to disturbance suits them n in spring, when they ing a few weeks later. and, laggards which do l late and delay their fall are best moved in

THE advice for various beginning of this article. those notes is specific the transition zone. In this comprehensive term ction which may be any- ic nor semi-southern, but ate, and which is usually anting estimates vaguely hiladelphia." It refers to the temperamental con- northern Atlantic coast, and parts of New York, d unreliable section hor- many portions spring is n. Late winter leaps into rly summer. Plants that in the ground in the dy to sprint as soon as are. Last winter taught with its bewildering se- ing theories and indicat- s. It is in the light of es that the following e, not rules, it must be at least a guide to the

TH PERSISTENT leaves that eather with their winter best a lottery, for they ring. But as the foliage e or less during mild ing that weights them Such, for example, are eet William and fox- ise many campanulas, Canterbury bell and types, campanula caly- persicifolia. Primrose and herbs fall into this cate- usually included in the r fall planting, but ex- that disappointment will

often be avoided if they are crossed off until spring. Fortunately they are fast growers, and good-sized clumps bloom a short time after spring planting.

MERTENSIAS, ORIENTAL POPPIES, dicen- tras (bleeding-heart) and trollius be- long to the class of disappearers. These eager plants of spring flash out in the early days to fade away silently, taking their foliage with them, showing that their luggage is packed ready to move into new quarters if desired. When planted at this time—as they should be —with a fairly deep covering of soil over their heads, they care nothing for what goes on above them.

GET THE VINES in position, for they are usually required as screens or back- grounds, and it takes some time for the roots to dig themselves in sufficiently to make an effective top growth. Given an inch now they will be ready to do their ell in double quick time when most needed.

A NEGLECTED BLOOM of great merit is being reclaimed, and at present the temperate zone is excited over the possi- bilities of the trillium. Scattered species have been gathered from far and near, and one list offers seven varieties for fall planting, from the spectacular white trillium grandiflorum to the wee nivale, three inches high. They are easy of cul- tivation if their needs of leaf mold and some shade are heeded, and evince a permanency cheering to the heart.

UNDERSTANDING KNOWLEDGE of right temperatures for seed germination is in- complete. But from the tremendous self- seeding which appeared to have taken place last spring, it would seem as if nature was trying to indicate the desira- bility of seed broadcasting in the fall, so that it will be acted upon by the winter's freezes. Only plants taking sev- eral weeks for germination should be sown or the whole process should be a late one just before the final frosts arrive, in order not to have a drove of tiny sprouts which quickly perish. Ex- periment with these: poppies, annua larkspurs, double cornflowers (centaurea cyanus), zinnias, love-in-a-mist (nigella), alyssum, petunias, cucumber vines, morning glories, calendulas, cosmos, and the perennial sweet cicely (myrrhis odorata), which takes ten months to germinate. They may not all succeed but the gamble is a good one.

ANOTHER LATE TASK, to many the most important, concerns the rose, for the consensus is working around to the be- lief of the eminent rosarian, J. H. Nicolas, who says in his "Rose Manual" that he is "unreservedly in favor of late fall or early winter planting of roses even for zone I (which is our transition zone) if simple instructions are fol- lowed." These directions are not to plant until late, after all danger of warm spells, including the fatal Indian summer, is past, to prune plants back to about six inches from the ground, and to hill them up with soil until entirely covered, leaving the covering in place until summer.

THUS DO GOOD gardens start in the autumn with sane and commendable labors.

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|-------------------------------|---------------------------------|
| Alice Stern. Creamy salmon. | Heinrich Wendland. Red. |
| Autumn. Orange, streaked red. | Max Krause. Golden yellow. |
| Catherine Kordes. Blood red. | McGredy's Scarlet. Large, full. |
| Conqueror. Saffron yellow. | McGredy's Ivory. Creamy white. |
| E. J. Ludding. Rich pink. | Roslyn. Golden yellow. |
| Etoile de Hollande. Dark red. | |
| Golden Dawn. A lovely yellow. | |

At catalogue prices these twelve Roses sell for \$15.25, but our large stock permits us to offer

One Strong, Healthy Plant of each of the Twelve Newer Roses (delivered) **\$12.50**

If you would attain the greatest success with Roses, plant them in the Fall. We shall also be glad to mail on request a copy of our new special folder presenting Azaleas, Lilacs, Old-fashioned Plants, Tree Peonies, Japanese Yews and Hemlocks for hedges, and many other items for Fall planting. In writing please mention HOUSE BEAUTIFUL.

BOBBINK & ATKINS
RUTHERFORD NEW JERSEY

we beg to ANNOUNCE

That HOUSE BEAUTIFUL is getting married in October. Or feels as though it were. All it's been thinking about for weeks is trousseaux, from silver to soup plates. It knows to the last penny what it costs to feather your nest in the Early American or Eighteenth Century or Modern style. It is an authority on linen, glass and gigantic bath towels. It's even been practising up on its cooking for the maid's day out.

From which you may gather that the October issue of HOUSE BEAUTIFUL is the Autumn Bride's issue of HOUSE BEAUTIFUL.

But, because some of our readers may not be buying trousseaux this fall, there are prospects for them, too. Do you know the newest way to frame a picture? Do you know which is the smartest color for notepaper or how it should be marked? Is your cat being properly spoiled? Is your dog a pampered pet? Is your fire dog the thoroughbred he should be? What do you know about the new lamps?

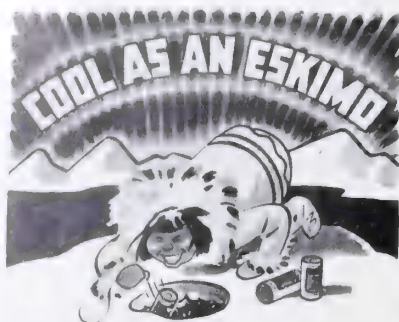
If you cannot make an AA grade on all these questions, you will be a wiser and a happier person for an evening spent quietly reading

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The Garden Steps Down

CONTINUED FROM PAGE 62

and plenty of bone meal and coarse ground button bone. These will gradually become available to the plants and boost them for several years.

IN BUILDING WALLS for planting be sure there is a liberal layer of good soil between the rocks and for at least a foot back of them. Many plants which produce but a limited growth on the surface develop great masses of roots extending eighteen inches or two feet deep. Most of these plants are long lived in congenial locations and thorough preparation of the soil in the beginning means healthier growth in later years.

SOMETIMES A SUNKEN garden is developed in three levels, a scheme especially attractive for a large plot. In place of stone, brick is frequently used for walls and paths. By leaving out an occasional header, openings are left in the walls for plants. Whether of brick or stone, planting is best done while the wall is being built. Then it is easy to spread the roots naturally and avoid air pockets.

IN DEVELOPING SOME garden plots, making a sunken garden is much easier than hauling in soil to level up the lot. Be sure, in any event, that the sunken area is not so situated that water from surrounding sections drains into it. If nothing else can be done, adequate drainage tiles may be laid to carry off the surplus. Sometimes it is possible to dig a dry well that will dispose of reasonable amounts of water. This is a large deep pit filled with rocks and gravel that will allow large quantities of water to seep away promptly. After filling with rocks and gravel, a layer of porous soil covers the spot.

THE SUCCESS OF the project depends upon numerous details of design and construction. Its size and depth should be in proportion to the area. A small deep garden is not as attractive as a broad shallow one. Where possible, steps leading to and from the lower levels should be broad with wide treads and low risers. They can be laid up with almost no cement if care is used. Leave wide joints between the stones and be sure there is plenty of good soil between and back of them.

AS A RULE sunken gardens are developed along formal lines. This does not mean the formality of straight rows of plants or geometrical beds. Rather it means the walls and steps are best if regular in outline instead of roughly naturalistic. One could have a sunken garden in the shape of a natural rocky glen, but such an arrangement would require suitable surroundings. It is out of place on most properties unless they include a patch of woodland.

ONE OF THE simplest and most attractive sunken gardens is an open panel of lawn about two feet below grade surrounded by a dry wall planted with alpine. A pool will add interest to the picture. The upper level may be enclosed by dense masses of shrubs and flowering trees to make a background, with flagstone paths and flower borders flanking the top of the wall. Other schemes include a parterre rather than the open panel of turf and a balustrade

on top of the wall. Sometimes the entire area of a sunken garden is occupied by a shallow pool, commonly referred to as a reflection pool.

THE PLANT VARIETIES used in connection with a sunken garden are not especially limited, but they should be selected with attention to their height at maturity. Shrubs of a very dwarf nature may be located at intervals along the top of the wall. Dwarf evergreens such as Waukegan, Japanese or Sargent junipers are excellent. Where pyramidal effects for accent are needed, without danger of the specimens growing out of bounds, the spiny Greek juniper is ideal, seldom exceeding four or five feet in height. Baby winter-creeper and bunchleaf English ivy are interesting low climbers, both evergreen. Give them deep, moist loam.

AMONG THE DECIDUOUS shrubs the prostrate cotoneaster adpressa is excellent and the rock cotoneaster (horizontalis) is quite common. The latter requires occasional shortening back as it spreads extensively. Rose daphne, the garland flower, is a fragrant and charming low evergreen blooming profusely in the spring and again in the fall. The common sun rose, helianthemum, frequently listed among perennials, is really one of the broad leaf evergreens, and makes a glorious show on top of a sunny wall.

PLANTING IN THE wall surrounding a sunken garden is one of the grandest opportunities of the scheme. A wall garden is easily one of the most beautiful and at the same time one of the most satisfactory of all gardening undertakings. A well laid dry wall becomes an ideal home for a vast majority of rock plants and, due to perfect drainage, many varieties will thrive.

I'LL LIST JUST a dozen of the easier ones from the great variety of rock plants one may grow in walls—alysium, arabis, aubrieta, campanula in variety, dianthus in variety, dicentra eximia, primulas, saxifrage in variety, many sedums, sempervivums, silene, thymes, tunica and veronica. Once you begin to experiment in this field you will find it an unending source of garden joy.

IN MANY SUNKEN gardens no flowers are planted in the lowest level, but the entire area is left an open lawn panel. In some a border of flowers extends part or all the way around the outer edge. For such plantings, use material of comparatively low and medium height. Tall things break the view and spoil the desired effect. Likewise any flower borders adjacent to the top of the wall upon the upper level should be planted with material of moderate height. As a general rule a height of twelve to fifteen inches should be the limit, with creeping, trailing things most desirable. Don't forget roses. They may be planted in beds of geometric design or in borders.

A SUNKEN GARDEN may be an opportunity to add distinction to your landscape. Well done it gives the garden personality. The difference in levels, the steps, walls and plantings all tend to make the garden picture unusual, to lift it out of the ordinary.



This little I
went to

MARK

The fabrics are intriguing furniture is fun. So that you come out after store confused. all means, but buy intel and if you are a bargainer, stalk cautiously.

Read again that page diary when you made purchases or turn back August issue and reread auction story and do never again to add a to the "Stung Period." choice now will be week-end bore and the is long. Let your dealer advise you—learn about able manufacturers and new creations.

HOUSE BEAUTIFUL dotes on ing readers and is part keen about being first news of the latest trends. We really are sincere in offering our and cooperation in your oration and furnishing lems. So, if there's something puzzling you in your fall valuation program; if you're ing for some particular or piece of furniture write and let us know the plete story—what you have work with and what you to have. Then we can care of your problem efficiently and without Address:

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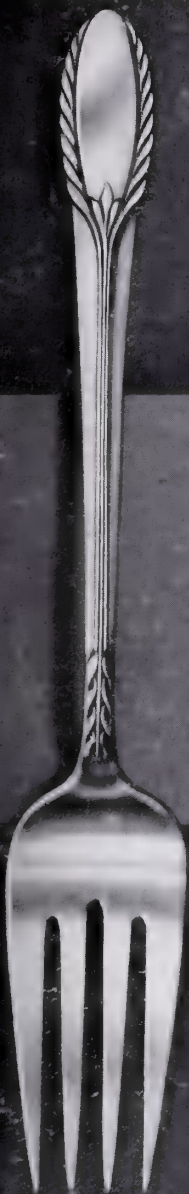




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A bit poetic, perhaps, but one look at this smooth-surfaced sleeping cushion will convince you of its tremendous advantage over the ordinary tufted mattress. Having no stitched threads, its springs are not unnaturally compressed in spots, but left to bulge up in others. Its padding can't wad into knots, but dig into one's spine. The ticking can't become loose, flabby or prematurely worn out by fabric-tearing cords.

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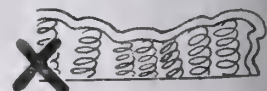
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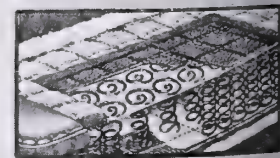
No bunched-up padding. No tick-tearing cords. No dust catching grooves.



No "hills and valleys." No sagging edges. No jumbled springs or inner friction.

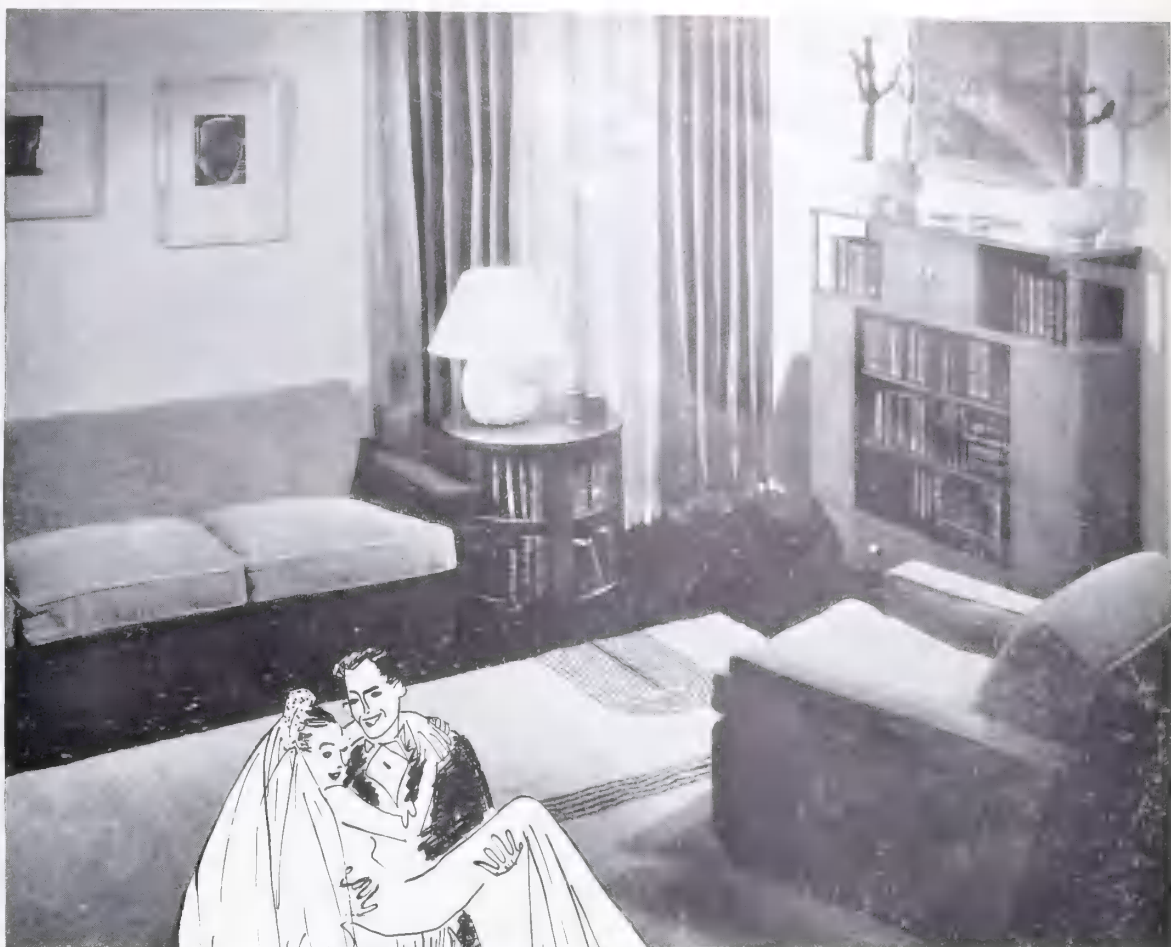


But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly—molds itself smoothly to every curve of your body like a fashioned glove.



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 enthusiastic couples, bent on turning
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KEY TO PICTURES: On the chair, Chase printed mohair serge. Beneath it, three mohair velvets, ribbed, tufted and plain. At the bottom, mohair frieze in rope and tassel print. At the window, Chase mohair sheer casement curtains, beneath mohair serge over-draperies. Below, four of the fifteen new colors in Chase mohair serge weave.

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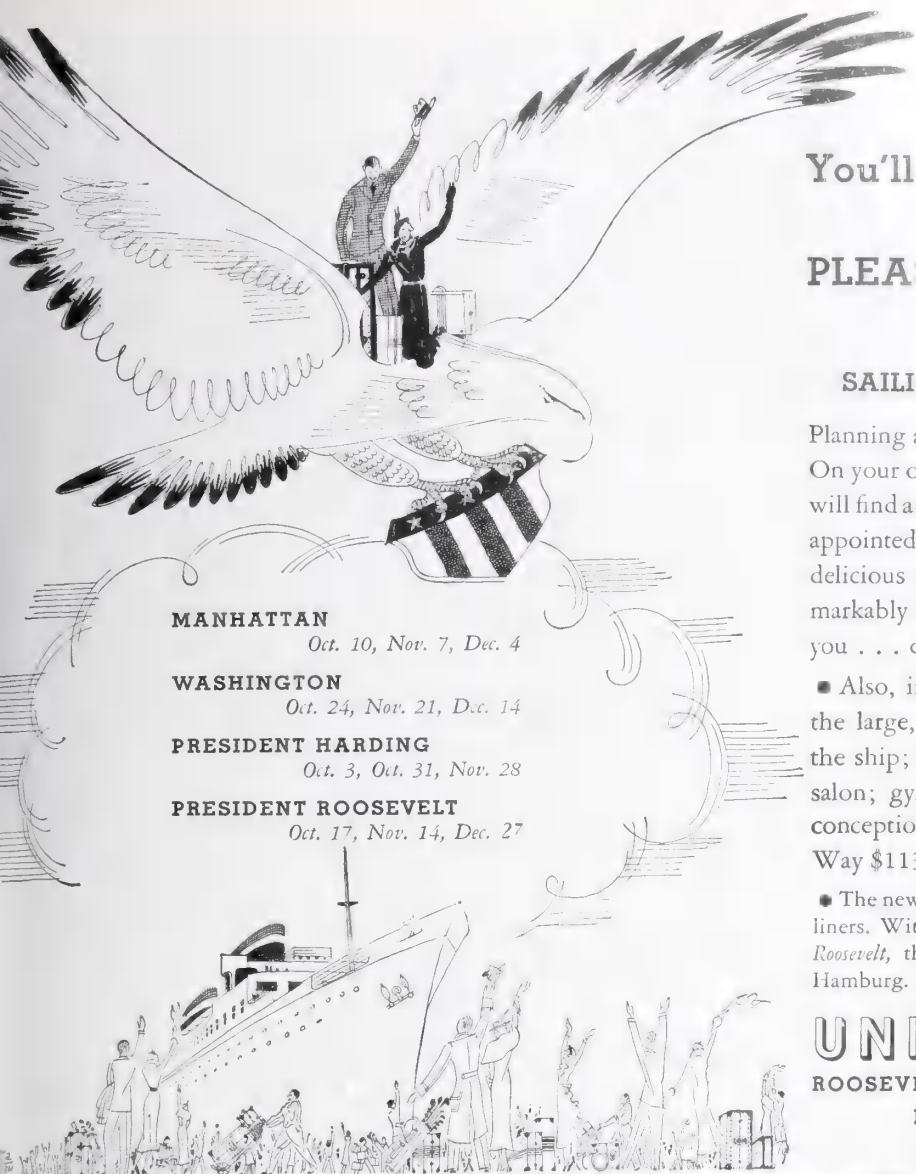
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*Not just one---but nine different flower motifs
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Instead of one you have nine designs in one service. The soup spoon, for example, has a carnation design, the dinner fork has a poppy, tea spoon boasts a rose and so on. The fundamental design is, of course, the same, only the flower varies. Disarmingly refreshing. New and different from what you usually see and . . . it is so pretty on the table.

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“This is why I prefer Camels —”

Mrs. Henry Field
OF CHICAGO



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■ Before her marriage to the grand-nephew of Marshall Field, the founder of the family, Mrs. Henry Field went to school in Washington, in Switzerland, and in England. In the variety of her active interests she is typical of the modern American woman — she collects French and American contemporary paintings, she writes, she plays, she is keenly interested in the theatre, and she prefers traveling by air. She loves animals and her charming home in Chicago houses, amicably, blue parakeets and white Java sparrows, a white Persian cat, and the toy terrier, Xantippe. She loves to dance, goes constantly to balls and parties, and always smokes Camel cigarettes.

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Camel smokers have noticed for a long time that they do get an increase in their flow of energy from Camels. This release of your latent energy is produced by Camels in a wholly safe and natural way.

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TURKISH AND DOMESTIC — THAN
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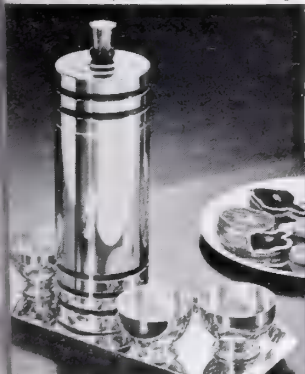
Have you wanted a good looking Mint and Nut Dish—and here it is—appealing design and exceptionally convenient for serving your guests. \$2.50.



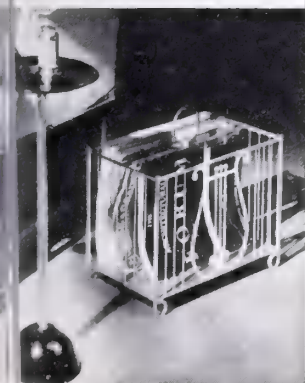
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The Cocktail Shaker has a practical in- and out-fitting top. \$4.50. Cocktail tray, only \$5.00. The Pelican Smoker's Stand is new \$3.50. Chase Automatic Table Lighter. For your magazines, a decorative rack in copper and white enamel. \$9.00.



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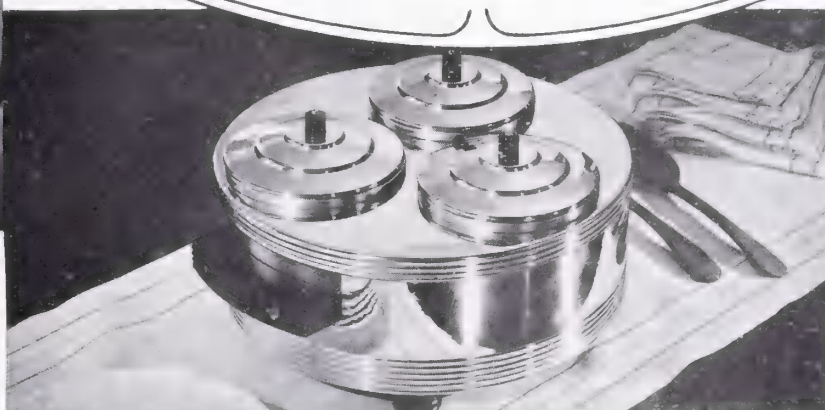
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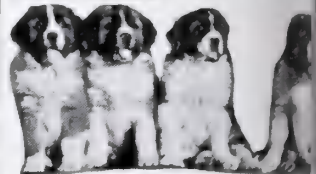
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FRENCH, GERMAN, SWISS and American bred poodles have won high honors and their success has made them favorites with exhibitors at bench shows and people who want fashionable dogs to parade on the avenue. In these days of

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POSSIBLY ONE OF the largest white poodles ever seen in America is Champion Prince Alexander von Rodelheim, recently imported by Mrs. Justin W. Griess of Hamilton, Mass. He is said to have been five times best in show the five times he was shown at first class European exhibitions. Born in Germany, the Prince has traveled far; he was on the bench in Paris, Monte

coming DOG shows OCTOBER

- | | |
|---|---|
| Oct. 1, 2—Oklahoma City Kennel Club
Oklahoma City, Okla. | Oct. 20, 21—Central States Airedale Terrier Club, Chicago, Ill. |
| Oct. 3, 4—Danbury Agricultural Society
Danbury, Conn. | Oct. 20, 21—Cocker Spaniel Club of the Middle West, Chicago, Ill. |
| Oct. 6—Delaware County Kennel Club
Llanerch, Pa. | Oct. 20, 21—Doberman Pinscher Club of America, Chicago, Ill. |
| Oct. 7—Montgomery County Kennel Club
Whitemarsh, Pa. | Oct. 20, 21—Mid-West Great Dane Club
Chicago, Ill. |
| Oct. 13, 14—Texas Kennel Club
Dallas, Tex. | Oct. 20, 21—San Antonio Kennel Club
San Antonio, Tex. |
| Oct. 13—Huntingdon Valley Kennel Club
Noble, Pa. | Oct. 20, 21—Scottish Terrier Club of Chicago, Chicago, Ill. |
| Oct. 16, 17—Fort Worth Kennel Club
Fort Worth, Tex. | Oct. 27—Lowell Kennel Club
Lowell, Mass. |
| Oct. 20—Bronx County Kennel Club
New York, N. Y. | Oct. 27, 28—Ingham County Kennel Club
Lansing or East Lansing, Mich. |

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Ch. Berna v. d. Lueg-Waldeck, a fine St. Bernard of the
 Swiss type, has won first prizes at New York, Newark and
 New Haven. Owner: Waldeck Kennels, Brooklyn, New York

Carlo, San Remo, Florence and Munich.
 At Monte Carlo Prince Alexander was
 awarded a gold diploma, the prize being
 presented by the Prince of Monaco.
 The late owner of the Prince was
 Madame Lucienne Reichenbach, in
 whose beautiful chateau in Switzer-
 land he had spent all his life. The first
 railroad journey he ever made was
 after his arrival in America, when he
 was taken from New York to Boston.
 Such is a dog's life!

ST. BERNARD DOGS have always been
 prime favorites among Americans, par-
 ticularly men and women of wealth and
 social position. These dogs have been
 called the "Holy Breed," because of
 their connection with the Hospice of
 Saint Bernard in the Swiss Alps. In
 the earliest days of the bench shows the
 late Reverend J. Cumming Macdonald
 crossed the Atlantic with his St. Ber-
 nards so that Americans might see what
 were then the best in the other hemi-
 sphere. In the eighties and nineties of
 the last century, enormous sums were
 paid for St. Bernards by Mr. Sears of
 Boston, Jacob Ruppert and the late
 Mr. Rieck of New York, Fritz Emmett,
 the actor, E. H. Moore of Melrose,
 Mass., Frank J. Gould, Miss Lee of
 Toledo, Ohio, Col. Knowles Croskey of
 Philadelphia, and others. Going further
 back, the late James Watson wrote in
 his "Dog Book," published by Double-
 day, Page and Co. in 1906, that pos-
 sibly General Lafayette was the first
 person to send any St. Bernards to this
 country. When he returned to the
 United States in 1824 he met J. F.
 Skinner, at one time Assistant Post-
 master General, who seemed to have
 been very interested in getting good
 sheep dogs. General Lafayette, previous
 to 1830, sent him two French sheep
 dogs and two other dogs which Mr.
 Skinner described as "Pyrenean or
 St. Bernard" dogs, explaining the use
 made of them in the Hospice. There is
 a possibility that General Lafayette
 may have known of the monks getting
 outside crosses a few years previously
 and stated it in such a way that Mr.

Skinner assumed they were the same
 breed—or bred the same way—and for
 this reason gave the dogs he got the
 double name.

THERE CAN BE little doubt that when
 Fritz Emmett gave around \$5000 for
 Champion Plinlimmon and "played"
 the dog in "Hans the Boatman," the
 St. Bernard breed was still more pop-
 ularized. The leading character of the
 play was Hans, a good-tempered Dutch
 sailor fond of his dog and little chil-
 dren. Hans told stories of foreign
 climes to his visitors as they played
 ring-around-the-rosy with the mighty
 Plinlimmon in the center of the circle.
 "Hans the Boatman," played by differ-
 ent actors, was well received through-
 out the world. The last time I saw the
 play was at the Theatre Royal in
 Perth, Western Australia; a local St.
 Bernard was employed and the late
 Charles Arnold told me that he had
 trained the dog in four days.

THE ST. BERNARDS formerly introduced
 into the United States were of what
 was known as the English type, the
 same class of dog being in the ascen-
 dancy in America as well as Britain.
 The Swiss type was and is popular in
 Germany and other European countries,
 and today there seems to be a move-
 ment toward a like variety in the
 United States. The Swiss St. Bernards,
 and other St. Bernards bred from Swiss
 stock, are mostly owned by Mr. and
 Mrs. Paul Forbriger of the Waldeck
 Kennels, Brooklyn, N. Y., who are de-
 voting a lot of time and energy to this
 particular breed. As there are differ-
 ences of opinion regarding the two
 types of St. Bernards, the American
 Kennel Club might be asked to settle
 the controversy by splitting what is
 supposed to be one breed into two, the
 English-American type and the Swiss
 German type.

AMONG THE MORE popular and numer-
 ous of bench show dogs are the bull
 terriers, a pure breed that has been
 bred down from what was known as the



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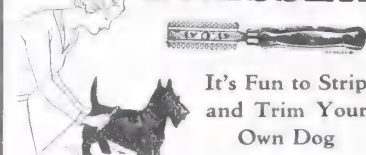
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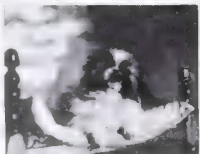
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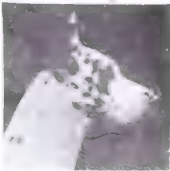
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best of breed at several leading shows, including New York.
He is owned by Mr. and Mrs. C. E. Brooks of Montvale, N. J.

bull-and-terrier, a very game and hard-
bitten dog that our vagabond ancestors
kept for dog fighting, bull baiting, or
both. The bull-and-terrier, as its name
suggests, was a cross breed obtained
by the alliance of the true bulldog and
the now almost extinct white English
terrier, which had the appearance of a
miniature, really first class white bull
terrier of the present day. The white
English terrier, however, had more of
the quality of the most exquisite of
Manchester terriers than our "down-
faced" bull terriers. While the bulldog
head, body and appearance was bred
out, the pluck and tenacity of the old
gladiator still remain, albeit the bull
terrier is a dog of beautiful tempera-
ment. It was my old friend Wex Jones,
one time comic-page editor of the "New
York Journal," who dubbed the bull
terrier "The White Cavalier," and I
think he coined a name that is likely
to live as long as the bull terrier breed
exists. The Bull Terrier Club of Amer-
ica is one of the strongest and most
influential of its kind. A library and
old print collection, including reliable
portraits of bull terriers both ancient
and modern, is at the club's disposal.
It is the property of the Reverend
Father F. I. Heaney of Staten Island.
A breeder of long standing and proba-
bly the most successful exhibitor of bull
terriers is Humphrey Elliott of Ottawa,
while champion after champion has
been bred by Col. G. F. McFarland,
president of the Canadian Kennel Club.

THE PHOTOGRAPH of Champion Comfey,
the son of Champion Num Skull and
Queen's Orb and owned by Mr. and
Mrs. C. E. Brooks, Combrook Kennels
at Montvale, N. J., depicts a highly
representative bull terrier, an alert,
well-built, active dog with a capital
head, exquisite three-quarter length of
stern and a tail carried correctly;
indeed, the picture is educational if we
examine it point by point. At one time
the ears of bull terriers were cropped,
but this more or less cruel practice was
dropped at the command of the Eng-
lish and the American Kennel Clubs.
Perhaps it was true that the sliced ear
cartilage lent a sharper appearance to
the dog, but at the same time the hear-

ing of cropped dogs often becomes af-
fected and sometimes total deafness is
caused. The "down-face" or fullness im-
mediately in front of the eyes and at
the back of the muzzle is a compara-
tively new point in the facial make-up
of the breed. This formation is sup-
posed to give more biting power to the
upper jaw, and probably does. Look at
a lion's or tiger's head and you will see
that there is scarcely any indentation
between the forehead of the skull and
the muzzle, and there can be no doubt
that these animals have frightfully pow-
erful jaws. The bull terrier must be
ready with this jaw-mashing power
when he is called upon to fight, kill
vermin, or be the household guardian.
His width of chest denotes his strength;
his capacious, well-knit body spells
stamina; and his muscular hind-quarters
deliver the driving power that all active
dogs, especially bull terriers, require.

AROUND THE MIDDLE of October the
game-shooting season opens in sev-
eral states and enthusiastic hunters
will be out after rabbits, grouse, quail,
ruffed grouse, prairie chicken and even
squirrel. There are certain breeds of
dogs that are used to hunt all sorts
of game, feathered or furred. The
springer spaniel or the full-sized cocker
spaniel, the latter fairly long in legs
and powerful enough to pick up and
carry a pheasant, will be found useful
for hunting pheasant, ruffed grouse
(partridge) and woodcock, also for
rabbit shooting. If the hunter wants
rabbits driven, there is no dog better
than a beagle or the cross between a
beagle and an American fox hound
usually described as "rabbit dog." For
quail, prairie chicken and Hungarian
partridge, pointers and setters are the
best; while for duck hunting, the Ches-
apeake Bay or Labrador curly coated re-
trievers will brave the water element
during the coldest weather. The Irish
water spaniel is not only a good hunter
and retriever but internationally favored
because of his handsome appearance
and his willingness to work anywhere.

THE BEAGLING SEASON is here, and there
are few more enjoyable and healthy
sports than (Continued on page 104)



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Illustrated above are the newest Martex fall designs. *Left:* Sprig. *Top center:* Macedonia and Luxor. *Center:* Rio. *Lower center:* Biscayne. *Right:* Pandora.

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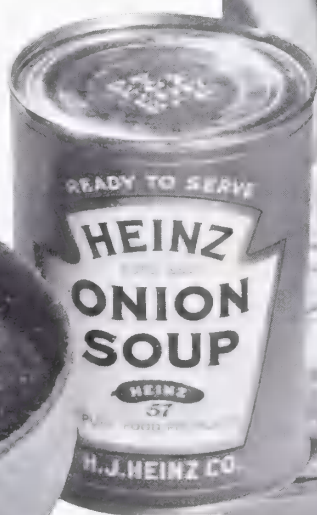
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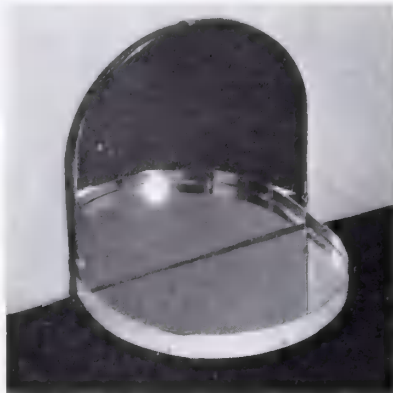
NEWS FLASHES AND DISCOVERIES FROM THE SMART SHOPS

For the addresses of the shops selling the articles shown here write to:
Window Shopping Editor, House Beautiful, 572 Madison Avenue, New York



PHOTOGRAPHS BY KOSER

1 There's a pause in the day's occupation for a busy woman, when she doesn't want to be executive or brilliant, or anything but just feminine and quiet. It is the hour of the chaise longue, old bedroom slippers, cold cream and a detective story. It is the happiest time of her day. The lamp on the left is a lady's lamp, replete with charm, admirably in the spirit of this hour. Lustres hang like tear drops from it and they tinkle a little, gently, in a breeze. It comes from Blanche Falls Storrs. The lamp itself costs \$10 and the white paper shade, which has a narrow silver binding, is \$4.



5 There are many houses and more apartments which have a powder room for the last dab of powder and lipstick as you go out the door. This little mirror (it measures twelve inches across) makes it unnecessary to go back to your room for those instant last minute touches. Hang it on the inside of the coat closet door or install powders et al. in the mirror which juts out from its base. Guests will be delighted, and you will use it a dozen times a day. It would be equally good installed in your bath or dressing room. This may be bought at Hammacher, Schlemmer for \$4.



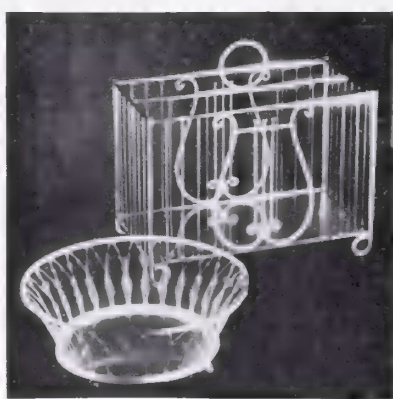
2 There are three important reasons for buying this clock. First, for yourself, for your home or office. It would be particularly nice in an office because it's so efficient-looking. Second, for the latest bride or groom. Third, for your husband's Christmas, because it is mannish and modern. It would also please a woman, being graceful and rather gay with its dots instead of numerals. You hook it into a light socket and it runs on and on without the slightest attention being paid it. Made of chromium with a good solid base, it costs \$5.75. Just bustle off to Modernage and buy it.



6 Despite the fact that we have to think of five o'clock as the tail hour, there are a great many Americans who prefer to drink tea. Not, perhaps, as institutionally as the English. But still they like it and tea is quite right without buttered toast, cookies and thin cucumber sandwiches. For these, the table in the picture is the perfect thing. Each shelf is like a tray in that it has an upturned edge. Both are inlaid in satinwood, the top is eighteen inches across, the lower twenty-four. The whole table is made of solid mahogany and stands twenty-four inches high. \$39.50 from McGibbon.



3 This is the time of year, winter closing in and the ground freezing up, when gardeners grow restive. We cannot give you your gardens the winter through. We wish that we could. But you can tend a few beloved plants even in an apartment. These new brass flower pots catch the sun's rays from their first shy approach over the chimney pots until they disappear at night, and reflect them from gleaming flutings. Plant them as usual or set your earthenware pots into them. Or if you'd rather, put cut flowers or foliage in them. Rena Rosenthal. The square one, \$12.50, the oval, \$28, postage collect.



7 If your piano is out of tune, what is more serious, your fingerboard is hopelessly rusty, you may call a rack at the left a magazine rack will serve admirably and we'll have to admit that most people would use one. But it is so rare to find a piano music rack that we prefer to think in that way. It is made in copper, white enamel or English bronze, and has sides which lean gracefully out to receive real or artificial fruit. So charming enough to leave just empty it is; costs \$5. Both at the Rockefeller Center Remembrance Shop.



4 "Design for Living" revived the pincushion, recalling, as it did, the fact that pincushions are not only useful for pins, but also for pinning notes on in case of an elopement. The Pillow Shop has revived pincushions themselves. Little tiny ones at a dollar each, larger lace ones for \$3.50. Try one of these souvenirs of a sentimental past on a modern dressing table. You will be amazed to see how comfortably it fits itself into a life of chromium, mirror and bakelite. There is also a petit-point pillow of great charm, copied from an antique. It says on it: Home Sweet Home. Costs \$20.



8 A divinely simple chromium set has, for its handles, ivory buttons strung together in the best Montecarlo manner. On it the round thing you use is a sugar and creamer, also made of chromium. One-half lifts up by the walnut handle and pours the cream; the other has the sugar in it. Then, when your coffee is fixed just right, the halves fit together into a flat chromium plate, as shown. Call it modern, if you like. It certainly is new, but either as a sugar or pitcher and bowl would look handsome in any period of room. The set costs \$4 and the sugar and creamer \$5 at Carol Stupell's.

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For Gracious Living



MODERN CRYSTAL

(and-blown) in beautiful old Bristol form. Suitable for use with fine china.

Claret	\$10.00 dozen
Wine (or sherry)	8.50 "
Cocktail	8.50 "
Liqueur	7.50 "
Goblet	13.00 "
Finger Bowl	10.00 "

Express collect

DANIEL'S DEN

Gloucester St. Boston, Mass.

You may shop from your window-seat, with a Pohl-Gift Catalog in your lap. Flipping through its pages you come upon suggestions such as these:

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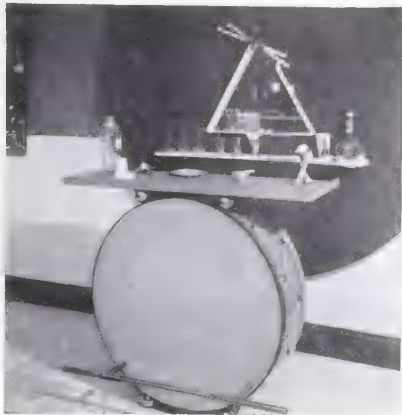
In the new corded silks. Less than seven long, yet is so roomy. Moire lined, closing. Choice of black or brown or (white for evening and Southern wear). To introduce, postpaid **\$1.00**

RAINBOW LOGS

In bundle, **\$1** paid....

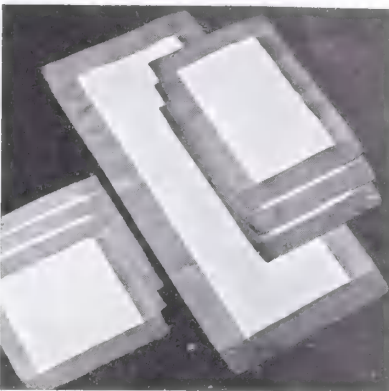
With fairy fuel. Beauty for your open fire burning driftwood, for 12 evenings of comfort.

Send for our Free Gift Catalog **ELSON (1035) Pawtucket, R. I.**



9 Possibly a throw-back to the whimsy of his Turkish ancestors, James Mont has designed a bar a bit reminiscent of harem days, when each course of wine and food was heralded by the roll of the drum. Modeled after our own American bass drum, the top is made of Peruvian mahogany, the circular face of plywood covered in mahogany-colored parchment. The hardware, the foot rail, the triangular glass mirror, topped with wooden drum sticks, are chromium. The shelf is Peruvian mahogany banded in Mexican mahogany. Inside the circle there are shelves. At the new Maison Décors.

10 More and more the charm of your table has come to depend on the colors you put on it. This runner set has a grand wide border which comes in various colors. There is a deep dusty red which would be marvelous with a centerpiece of autumn leaves and goldenrod. There is a blue for delphiniums and roses. Gold would be pretty with a cluster of chrysanthemums. The runner is 16 inches by 36 and there are eight place mats, 12 by 18 inches, and eight napkins to match. The entire set, in almost any color, seventeen pieces in all, costs \$4.95 at the Elba Oddities Company.



11 Pewter is one of the dear heritages of an American past. For all of which, it is highly successful as part of the American present. The brushed surface is nicest on old pieces or reproductions of old pieces. But polished up it is enchanting in modern versions. It retains a special color, a sort of underlying blackness which distinguishes it from other metals. Here it is used for a tea pot, a creamer and a sugar bowl with wooden handles. These would be pleasant for your breakfast coffee, too, fat and comfortable. At Ethel Hobbs. The price for the three pieces is \$9.50.



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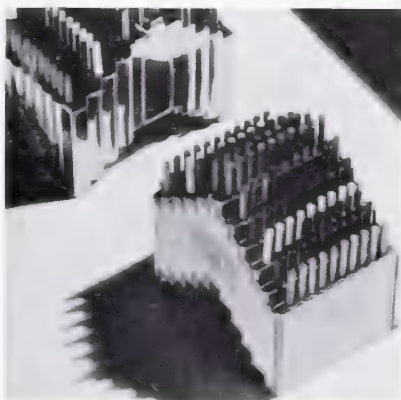
NEW YORK SCHOOL OF INTERIOR DECORATION

578 Madison Avenue, New York City



12 The old and heart-breaking question of what in the world to give a man has a new answer. We like this one especially because it is one of the most inexpensive solutions found to date. What's more, we've experimented and discovered that everyone liked the idea. Here are playing cards with a nautical design. We mean to buy six sets and send them to friends sailing on cruises all winter long. A bride would be pleased to have a lot of them in memory of her sea-going honeymoon. Quite the most stunning cards in years. Two packs boxed together cost \$1.75. They come from Marcus.

13 Everything that comes from the New York Exchange for Woman's Work is exquisitely made. This is one of the last strongholds where the sort of skill our grandmothers had reason to be proud of carries on in a more impatient day. The rajah and lace cover in the picture, for your blankets or comfortable, comes from there. You may get it in pale blue, pink, or white in either single or double size. It washes like a rag and wears indefinitely. Some women take them right along on Pullmans and boats and use them there as well as at home. Single width, \$19.80. Double, \$23.10.



14 Guests are invariable match thieves. They pocket them automatically, leaving you fuming. But the matches in the fortified metal container will not fit into pockets. They will stay put. One of their great charms is that the match comes out of the container lit. It strikes itself on the way out. The sticks are in bright colors, come in cardboard containers which slip right into the metal outside piece. They are boxed with a refill so the original investment, only a dollar, will keep you in matches for quite a long time. The refills are four for a dollar. You can get these at Alice Marks.

The Grande Maison de Blar Has Moved Uptown



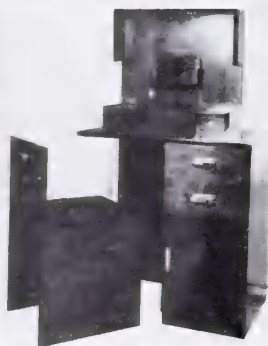
Five piece bathroom ensemble, bath mat, two large towels, two washcloths in white, peach, green, blue, and beige. Each impressively monogrammed. The set \$8.00

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EN CASSEROLES



ONION SOUP

simmered and served in these little white casseroles with crusty toast and grated Parmesan cheese, is the epicurean delight of the connoisseur.

It creates the atmosphere for a fine meal.

Fireproof, glazed in and outside, colored base with soft dark brown around the top.

Sold in sets of six.

9 oz. capacity \$3.00 for six.

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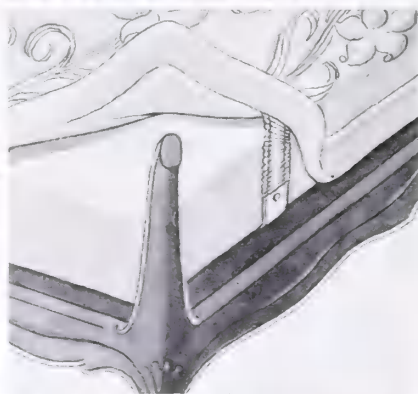
Send us your decorative color scheme and let us choose appropriate shades.

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ANCHORBAND*—Holds Comforter on T



A readily adjustable band with elastic clasp ends attached to the underside of the comforter prevents from tumbling off the bed. There is no need for tucks in and freedom for genuine rest and comfort is fully assured. Comforter, itself Carlin renowned, is of fine wool filling—beautiful fabric—exquisite design. Price from \$18.50.

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Anna Maloof



SATIN
negligee faced in contrasting color with long mono-gram—This model can be worn high at the neck and sells for

\$29.50

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NEW YORK

15 Long before the fate of the America's Cup Race was decided. Ovington got busy and had a dozen Lenox plates made with pictures painted on them of the defenders and challengers not only for this year, but for some years past. Naturally the pictures are full of motion and the coloring, which you'll have to trust us about, is exquisite. A sportsman would be delighted and proud to have them on his table, especially if he were an authority on sailing, but even a landlubber would appreciate having them. These plates are \$135 for the dozen and they come from Ovington.



En Casserole



\$18.50 Shipping charges extra
JUST arrived from Merry England to grace your festive board . . . these good-looking casseroles of green pottery on asbestos mat . . . for baking or serving those hot things that taste so luscious.

Also obtainable in 3 sections with or without handles

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16 Mr. James Amster of Bergdorf-Goodman found some beautiful old hat boxes and decided it was a pity to let them blush unseen on closet shelves. So he mounted them on stands which were designed to carry out the color scheme of the boxes. One of these in your foyer would be perfect for all sorts of odds and ends which otherwise accrue in full sight. Or in your dressing room for ribbons, belts, handkerchiefs and bags. If you must be businesslike, don't look it. Put one of these next to your desk to stuff cancelled bills or unanswered letters in. The square one is \$35, the oval \$45.



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17 For the girl who did so well at the Larchmont cup races, an ash-tray which commemorates the event, even though she didn't win, will be in order. Or for your college son who spent his whole summer sailing around Mt. Desert. Or for the man whose happiest hours are spent on the sea. There are two models. One is a little sailboat with its pennant streaming away in a high wind. This costs \$5.00. The other is a globe, also with a pennant, in which cigarettes can be kept. \$5.00. They are in white and blue enamel with dashes of flag red and both of them come from Abercrombie and Fitch.




Our collection of furniture for children includes many desks—flat top, drop front, secretary, modern. Writing and arithmetic become interesting when your youngster has his own Childhood desk.



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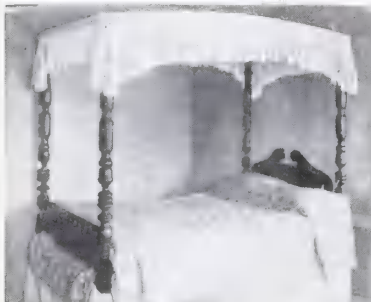
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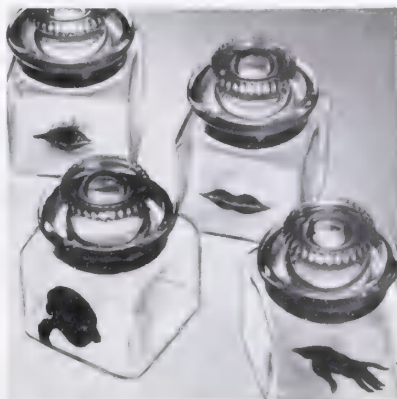


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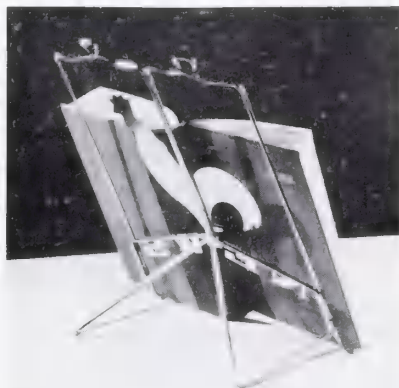
LAURA H. B. COPENHAVER

"Rosemont" Marion, Virginia



18 Bottles garlanded with flowers have become rather trite. Here's a departure for your dressing table that is not only new and ingenious and decorative, but helpful to boot. Pour your eye wash into a bottle with a large and languorous eye painted on it. Skin tonic has a whole head to designate it. There is hand lotion graced with a hand, and mouth wash is in a bottle with magnificent lips on it. The set goes on to six bottles with every conceivable sort of device. The bottles are nice and big with wide tops. The set of six costs \$18. Bottles may be had separately for \$3.50 each. Designed by Leila Ranger.

19 It is always a problem to find a place to set the coffee tray. Regent House has therefore taken an old Sheraton tray and mounted it on a modern base so that it makes a grand complete coffee table that any hostess would be happy to own. It is brown mahogany with satinwood inlay and a satinwood acorn in the center. It is twenty-four inches long, fifteen inches wide and eighteen inches high. The original, with the antique tray, costs \$65. It will be nicely copied for \$35. These prices include crating. Express charges are extra. There is only one of the original, but it can be copied ad infinitum.



20 If you're a confirmed reader of the newspaper at the breakfast table, you might as well be comfortable about it. Instead of propping up the Times or "Stars Fell on Alabama" on your water glass and having it fall periodically into the marmalade, invest in this rack. It is so pretty that your wife will forgive you for not talking to her. In fact, there might be considerable difficulty deciding who would use it but you could settle that problem by getting two. A great cock is crowing on the back of it. In copper and brass or in English bronze it costs \$1.50 and comes from Lewis and Conger.

JAMES PENDLETON, INC.

INTERIORS

and

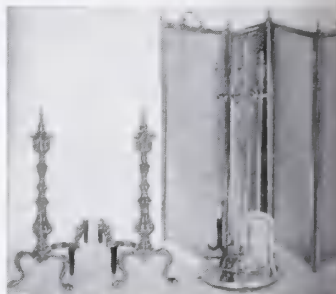
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FIRE-SET to match, brass, 20" \$10

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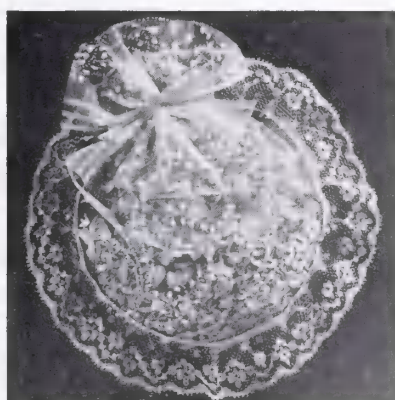
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21 There are decanters and decanters all about town, but we think these are by way of being something very special and worthy of holding precious old brandy or whisky. To begin with, they are both hand-blown and hand-cut and are made of bright lead crystal, which, as you probably know, is particularly heavy and brilliant. The tall diamond-cut bottle is a careful reproduction of an old English decanter; the other is a modern variation of a classic design. Both are imported by S. P. Skinner Co. and come from A. Schmidt & Son. The diamond cut bottles are \$40 the pair; the others \$38 a pair.



22 In spite of the fact that we do lots of things grandmother never thought of, there are many of her customs which we find very pleasant to retain. For one thing, she always put bags of lavender among her linen sheets and one of our pleasantest childhood memories is of the heavenly odor as we were tucked in for the night. This lacy little bag contains lavender, or dried rose buds if you prefer, and is flat enough to slip between the folds of sheets in your linen closet. It is made of white lace and net with a delicate bit of color in the bow. In a polka-dotted silver gift box from the Pohlson Galleries, Pawtucket, R. I., for \$75.



23 If you are not fortunate enough to have had some lovely old silver servers willed to you by a doting great Aunt Sarah, Georg Jensen has sterling treasures that you can inherit immediately without benefit of will. Use and beauty go hand-in-hand in these contemporary pieces. Glance at the fork and spoon in the Acorn design. In pairs these are as at home with the vegetable dish as with the salad bowl, or they go separately with cold cuts, potato salad and lots of other dishes. The set is priced at \$25, grand and heavy, too. The flat server in the Blossom pattern is just as unique in its usefulness. \$30.

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THIS portable bar on rubber casters, though little larger than a tea cart, will hold under lock 26 full size bottles of liquors;—the sliding drawer is equipped with 8 whiskey, 8 cocktail and 8 old fashioned glasses, beautiful platinum-and-black banded. With the easy-sliding chromium top opened, an ideal work-space is provided and within hand's reach are sections containing 8 highball glasses, ice tub and tongs, cocktail shaker, bottle opener-cork-screw, muddler, jigger-and-spoon, lemon slicing block and space for five large bottles of the most frequently used ingredients.

Finished in black-and-silver with chrome trim—also other combinations.

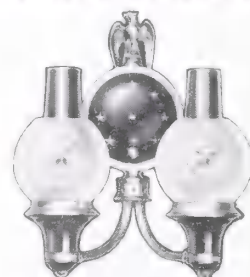
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Royal Metal Manufacturing Company

"Metal Furniture Since '97"

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QUAINT FIXTURES



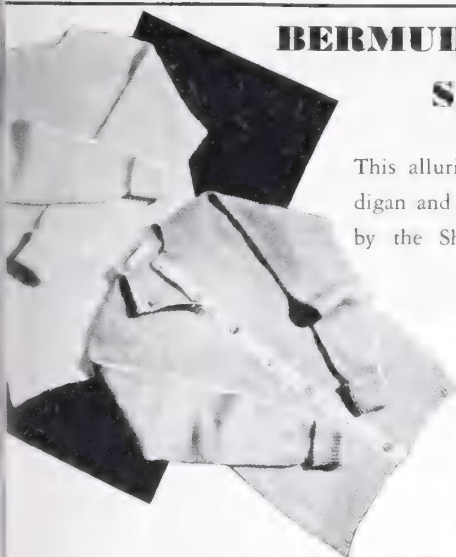
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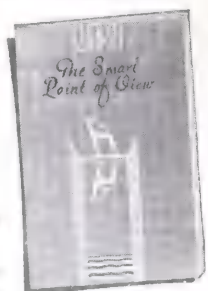
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IN CANADA, 25 C

THE names on TOWN & COUNTRY'S subscription list read a veritable "who's who". They are names that all the world knows and respects as leaders in their chosen occupations. Here, for example, is an amateur yachtsman as famed a captain on the high seas as he is on "The Street". Still another is the name of a fast riding, brilliant swinger of a polo mallet. He is the head of one of America's largest industrial firms. And again, here is a woman, high up in the social sphere, Democratic Washington lends an attentive ear whenever she interests herself in any public matter.

On down through the list, these readers of TOWN & COUNTRY are virile people—people who do things—recognized leaders. You find them in finance, the drama or fine arts. They're heads of automotive companies, chairmen of railroad or steamship lines. They're in the fore wherever leadership calls. Their tastes, their interests, their expression of fine living sets them apart as the aristocracy of the America of 1934.

Advertisers of quality merchandise who seek to cultivate this select group will find that in TOWN & COUNTRY their advertising messages meet with understanding, alert interest and continued response from these readers whose names spell leadership in the world's wealthiest and most active buying market.

These MAGIC CARPETS of 1935

Bring the peasant crafts of the whole world to give your home a new, decorative note.

"HOOKED RUG" brings to mind a certain type of pattern; lovely in a conventional way but limited in

Firth designers have made a very, new to American homes—New England forbears had no corner the creation of charming and five hooked rug designs!

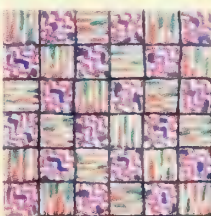
little journey to the stern shores of a Scotia, a sojourn among the pioneers of Virginia, a ceremonious to the barbarically ornate tent star, a peep through the keyhole of aucasian favorite's boudoir—and equally glamorous searches in remote corners of the old world have yielded to Firth designs a wealth of rare peasant-craft patterns are striking in originality and fitting in their adaptability to uses.



The Firth Styled
ZAGORA



The Firth Styled
COTTAGE



The Firth Styled
DOWN EASTER

Where an original could not be purchased, or fragments secured and reconstructed, Firth designers made accurate "croquis" and color notes. Then came months of painstaking work in Firth studios, laboratories, dye house, and weaving room, to recreate faithfully the quaintly irregular patterns, and the unusual colors of native, vegetable dyes.

And, as a result, the American homemaker has within her reach for the first time, utterly new decorative vehicles with which to give fresh originality to every room in the house.

Practical as well as economical, the rareness of design has not increased the price of these new INTERNATIONAL HOOKED FLOOR COVERINGS above others in the Firth line of finely woven, long wearing, fadeless "Sun Joy" axminsters.

"PEDIGREEED DESIGNS"

Look at the label of every Firth International rug, giving the source and history of its particular design.

BELOW:

"Tinosian Isle"

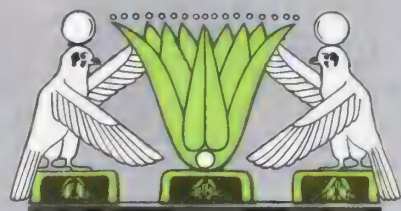
FIRTH INTERNATIONAL "HOOKED" FLOOR COVERINGS



The portfolio: "MAGIC CARPETS OF 1935", illustrates in color and design the International Hooked design.

Write for your free portfolio, "Pilgrimage for Inspiration":

FIRTH & CO., 295 Fifth Avenue, New York.



Lovely LOTUS



Watson Sterling

THE WATSON COMPANY
109 WATSON PARK
ATTLEBORO, MASSACHUSETTS

NEW YORK

CHICAGO

LOS ANGELES

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

New IN SLOANE'S HOUSE OF YEARS

The House itself still stands in our Fifth Avenue Shop but now it is entirely refurnished and decorated. From the 18th Century, old-world loveliness of furniture design, Sloane has created a new masterpiece of beauty in the home. The door is open for you every day during business hours.



Bedroom of the daughter . . . Yellow, green and gray are blended to make this room classic in its lovely appeal. The carpets and walls are gray, the bed-spread and chair covers are green moire, the curtains are green chintz with yellow figures.

W. & J. SLOANE 575 Fifth Avenue, New York City

Your Gift to the Bride



BRIDAL PARTY PUPPETS by courtesy of
INTERNATIONAL SILVER COMPANY

Let it be **STERLING**

And go further than that. Give her not one but two patterns for her collection; a design for formal occasions and an informal pattern for everyday use.

This idea of dual service is as new as it is smart, providing of course, that you select the correct patterns. To fulfill this demand, the sterling silversmiths have added several socially correct pieces to their more popular patterns, affording the giver of a gift to the bride a wide range of designs from which to choose.

To help you in your quest, HOUSE BEAUTIFUL will have the literature of leading sterling manufacturers sent to you without obligation on your part if you will indicate your needs on the coupon. Then at your leisure you can select the patterns you think best suited to the bride you have in mind and can check prices and other specific information.

Also, it's rather fine to send intimate friends gifts in sterling for Christmas. Why not accomplish two worthy objects at one time? Simply fill in and mail the coupon.

- ☐ DRESSER SETS
- ☐ CIGARETTE CASES
- ☐ COCKTAIL SETS
- ☐ PUNCH BOWLS
- ☐ PORRINGER SETS
- ☐ CANDLESTICKS
- ☐ CALLING CARD TRAYS
- ☐ GLASS HOLDERS
- ☐ BON BON DISHES
- ☐ CHILDREN'S PIECES
- ☐ SERVING TRAYS
- ☐ NAPKIN RINGS
- ☐ LOVING CUPS
- ☐ TRAVEL SETS
- ☐ SALT AND PEPPER SHAKERS
- ☐ FINGER BOWLS

HOUSE BEAUTIFUL
READERS' SERVICE
572 Madison Ave., New York
NAME
ADDRESS

COUNTRY AND SUBURBAN HOMES



SWANS SWIM IN A WOODED LAKE AT SLEEPY HOLLOW MANOR, TARRYTOWN, NEW YORK



KINGS POINT. Great Neck; Lovely English brick house, 5 master, 2 servants' bedrooms, 4 baths, oil burner; on 1 acre with tennis court; deed rights to fine sand beach. Price only \$20,000. Liberal terms.

Many other exceptional bargains!

HARVEY CRAW CO., Inc.

Specializing Long Island 15 years

Tel. 2950 Great Neck, L. I.
Brokers protected.



FOR SALE

Historic

Dean Sage Estate

Located in Village of Menands near Albany, New York, consisting of approx. 33 acres of attractive rugged country suitable for varied purposes; buildings well constructed; outbuildings, including gatehouse, stable, barn, etc.; main residence in addition to dining room, living room, parlors and art gallery contains 7 master bedrooms with 4 baths; also greenhouses; property has great possibilities. Now being offered at unusual attractive price. For particulars address

THE SAHOFF CORPORATION, 49 Wall Street, New York City



AT GREENWICH

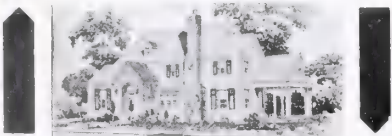
For Sale or Lease: Charming Colonial on ground in preferred location. Lovely walled old fashioned garden. Accessible to schools clubs. Modern in every respect.

Exceptional list of other places for sale and

BANKS & CLEVELAND, INC.

SMITH BLDG.—Tel. Greenwich 866
GREENWICH, CONN.
ESTABLISHED 1909

A BOOK FOR HOME BUILDERS



160 designs. An almost unlimited variety of designs of moderate cost "Homes of Today" with plans, interior and exterior views of appealing interest to the home builder.

Price \$2.00. Postage 25c.

Published by R. L. Stevenson, Architect
617 Paddock Bldg. Boston, Mass.

MILFORD, CONN.

2 Acres with large shade trees and Tennis Court. Trout stream and golf course adjoining. 12-room house with 5 master bedrooms, 2 servants' rooms, 2 baths. Hot water heat and oil burner. Owner will sacrifice at \$9500.

GEORGE J. SMITH & SON

'COUNTRY AND SUBURBAN HOUSES'



Book of 45 Complete Designs Plans, exteriors dimensions estimates. \$2.00 postpaid
Published by WM. DEWSNAP, Architect
307 Fifth Ave. New York, N. Y.

ALONG THE DELAWARE RIVER and Scenic Drive

Plans, designs in the field of Home Owners and Builders. Plans and designs in the field of Home Owners and Builders. Plans and designs in the field of Home Owners and Builders.

JOHN E. MARTIN, Realtor
Upper Black Eddy Pennsylvania

GREENWICH

Gentleman's farm estate of 12 acres and spacious Georgian residence, offered for the first time.

Residence, surrounded by extensive lawns and matured trees, commands a view through apple orchards to Long Island Sound. It contains spacious living quarters and features nine open fireplaces, library, den, music room and wine cellar. A large porch opens on formal gardens.

A stable barn, greenhouse and other accessory buildings complete this interesting property.

EDSON & EDSON

Tel. Greenwich 222

SCARSDALE—WESTCHESTER COUNTY

A delightful residence with terraced floral gardens, in two acres of sweeping lawns shut in by rich planting, has 12 spacious rooms, 6 baths, vapor-oil heat and 3 car garage with quarters. Now offered at \$80,000 though it cost \$160,000. New mortgage of \$45,000. Details furnished by

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PLANS



Before building, call and examine my books of plans and exteriors.

Books { "Six Houses, Dutch & Cape Cod".....\$1.00
"Six Early American Houses".....\$1.00
"Colonial Houses".....\$5.00
"Stucco Houses".....\$10.00

Five to thirty rooms, New England, Georgian, Tudor, French styles.

HENRY T. CHILD, Architect
16 East 41st Street New York

IN LOVELY OLD POUNDRIIDGE

Artist or writer will appreciate this little Colonial farmhouse, built 1760, and brought down to date in convenience without sacrifice of charm. Eight rooms; baths, oil heat, two old fireplaces, two acres, fine trees, gardens, brook, barn. An unusual opportunity.

LAURA B. BROWN
R. F. D. No. 1 New Canaan, Conn.
Tel. Bedford Village 592

Are you looking for a BUYER?

The sort of prospective purchaser you have in mind for your desirable country property is just the kind of person who reads the real estate section of HOUSE BEAUTIFUL.

Why not advertise your property in these pages? Your announcement will reach only those people who have the means and taste to appreciate and desire an attractive home in the country. If you will send us your name and address on a postal we will gladly send you advertising rates and other information. HOUSE BEAUTIFUL, 572 Madison Ave., N. Y.

APARTMENTS

CARPENTER REALTY CORP.

offers fine apartments in the city's choicest locations. Rentals are reasonable!

920 Fifth Avenue
10 to 11 rooms

950 Park Avenue
8, 11 and 12 rooms

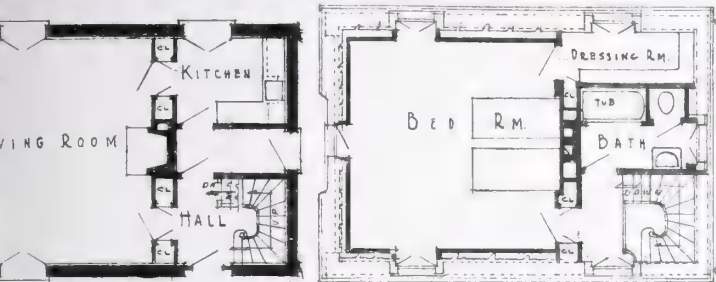
630 Park Avenue
16 room simplex and duplex with terrace

145 East 52nd Street
4, 5 and 6 rooms

ALEXANDER CREEKMORE

598 Madison Avenue

Phone: PLaza 3-6513 or your own broker



French Miniature

In the pleasant twenties when such things were more frequent than they are now, Mr. Ames Rabig & Ross, architects, drew plans for an elaborate Louis XVI style house with a three-car garage nearby. The house was never built, but the plans were. Here it is, turned into a small but unusual house. The plans show a cellar under the garage for storage and laundry, with living room over the motor room, so transformation into a home was not difficult. The house, built at Highland Park, Illinois, has attracted considerable attention, so much, in fact, that it has started what amounts to a colony of French houses out of the Road way. This is the smallest of the lot. It is sturdily constructed of painted French gray, with corbelled cornices of stone. It has a slate mansard roof, and

French dormer windows decorated with hand-forged balconies painted black. This note of color is carried out in the black lanterns beside the entrance.

WITH TYPICAL FRENCH economy of space, this seemingly small house really has a great deal of room. As you enter the tall French door you step into the hall with a steep stairway on the right. There is a fine swing to the line of the balustrade. Two large closets are concealed in the hall which leads into the small but complete kitchen directly ahead and into the large living room at the left. Behind all the wall panels are closets. Besides this, flanking the divan are two In-A-Door beds, solving the problem of extra guests. Upstairs there is one large bedroom and dressing room with a fair-sized room for the bath. The eating and sleeping porch is gay with colored wicker furniture.



A three-car garage became an unusual home with a living room, a kitchen, bedroom and bath plus much closet space. Ames Rabig & Ross was the designer. It is built at Highland Park, Ill.



This charming Colonial house is one of numerous examples of Home Guild design

Your own House Beautiful this fall

Why not start this fall to build your own house . . . a house individually designed, with all the features and conveniences you've always wanted, budgeted into one known-in-advance cost?

The Home Guild operates within a radius of 50 miles of New York, bringing to the aid of the prospective owner a complete service—from the first sketches to the finished home.

Houses range in price from \$7000, depending, of course, upon style, size, and design. And the new National Housing Act makes financing more easy, more economical than paying rent.

Start your plans now. Write—without any obligation, of course, for photographs of other houses and for further information to

The HOME GUILD of AMERICA, Inc.
122 East 42nd St., New York City
Telephone LE 2-4776

for SHOPPING convenience
consult

THE GUIDE TO RETAIL PURCHASING

HOUSE BEAUTIFUL again presents on pages 121 and 122 the new and informative shopping feature, THE GUIDE TO RETAIL PURCHASING. Here, at an instant's glance, you can ascertain which of the prominent retail stores in your city carries the quality merchandise of advertisers using pages or half-pages in this issue. Should there be some particular article or service not listed in The Guide about which you wish further information, simply give us the facts on a postcard addressed to:

HOUSE BEAUTIFUL
572 MADISON AVENUE, NEW YORK

Be sure to mention HOUSE BEAUTIFUL when you shop.

Coming Back To Town

YOU'VE talked with your best friends all summer about their new apartments till you feel that everyone must have moved before October first. You've listened to the high costs of the moving man and to woeful stories of how simple it was to move three years ago and how difficult it is this year, after the inevitable acquisitions during a three-year lease. You've felt that you would never want to move again with all this pre-October agony. And now you've decided that you will, after all.

WE'RE FACING FACTS squarely, in other words, and recognizing that all moving and, for that matter, all renting of apartments is not completed by October first. So this is not for those forehanded ones who went out to swelter on blistering streets in July and August and September, but for the others who, for what reason we shall not inquire, are still looking for an apartment.

THERE IS MORE than one way to approach the problem, and advice on October first is different from advice on the first day of August. Needs are different; circumstances altered. There is, for example, the great brood of those who are moving in for the winter. Few people are looking for furnished apartments in August; a great many are during the fall when the prospect of winter stares them in the face. There are two points of view on that, of course. If you like your own things around you your first thought will be a real apartment in an apartment building. Not always easy to find, but there are some buildings, particularly the older ones, which permit month-to-month arrangements and no leases.

THERE ARE ALSO plenty of hotels in New York which will listen agreeably to your desires and clear out two rooms or twenty to take care of the things you could not leave behind. It's comforting to know, too, that if your own chairs and rugs and sofas do not quite fit they can probably be pieced out with exactly what you desire from the hotel's storeroom. Excellent arrangements can be made for service, meals, what you will. Many hotel apartments have small service pantries.

HOTEL LIVING, we understand, has been looked upon with great favor by many during the depressed period. According to the one philosophy, it makes a conveniently elastic foundation for the ups and downs of financial uncertainties. Stocks going up, you dine in style. Stocks going down, you economize in Childs. Saves the worry of fixed charges in a big establishment.

PARTICULARLY FOR THOSE who plan to spend only a short period in town during the winter, going back to the country when the first crocuses have pushed up through the grass, hotels are a first consideration. There are also, of course, the possibilities of subleases to be looked into, from tenants who have decided to winter in Florida, in California, or in Europe, provided that a reasonable amount of the expense at home can be overcome. One man we know has followed this course for the past ten years, moving confidently into town the first of November and back to the country the first of April. We don't

know where he finds his obliging lords every year—nor does he merely consults his agent and thing always turns up, he says. His furnished apartment—something \$200 a month, and he looks first with a good library. His best has been done, he tells us, at people's expense.

BUT THOSE ARE all thoughts more transient of the city's country enthusiasts mostly who here today and gone back to their muting five months from town. There is also a great deal to be covered by those who are seeking looking for more permanent quarters. And despite what the renting may have told us during the summer, we are willing to wager that there still be vacant apartments at the time you read this. Since it is written October twenty days away, concrete on specific buildings would be unavailing. We have no wish to send you fly inspect certain particularly attractive buys only to find that the "For Lease" signs were gone by September 1. We can only generalize about the thing with the hints that we have learned over years of hunting.

FIRST COMES THE advice (real axiom) that you seek out a good agent and stick to him until he has turned for you exactly what you want. You are a little more free after October when the first fury of the real estate season has subsided and hence can give your needs careful attention. We always found it most practical to have three requirements exactly: the number of rooms we wanted and their character (that is, two bedrooms, a bathroom, dining room and living room, three baths); the utmost amount we would consider spending; the general part of town, the floor, the exposure.

SECOND, DO NOT expect impossible gains, even though your friends may have been lucky enough to find them. It is still true that you will find the greatest bargains in the largest apartments, for which reason, by spending a little more, you can find some really luxurious for far less than you had expected. The medium-sized apartments—four, five and six rooms—a great demand, and prices have remained fairly steady during the past two years. Looking this year, you won't find conditions much different from what were last. Down from 1929, of course, some of them up from 1933. But in general prices now are about what they were last fall.

THERE ARE A few new buildings which your agent will know about—more than there were last year. And there have been a good bit of reconditioning of older buildings—some actual remodeling, some simple modernizing. Older buildings have their advantages in ceilings, and often structural alterations can be made to create superlatives. But new buildings often offer conveniences which offset these possibilities of decorative interest.

OUR FINAL ADVICE is to study carefully the prospective layout before making your choice. You want things comfortable and as attractive as possible, for ever long or short your lease.



A BRILLIANT SEASON BEGINS

. . . it will find its best expression in these two superb hotels where civilized living and perfect service are tempered by consideration for the purse strings. Make one of them your home if you want to be in the midst of the season's interesting happenings. You'll find you can make a most advantageous lease at less money than you would have believed possible for such a satisfactory town residence.



THE RITZ TOWER

Park Ave. at Fifty Seventh St., New York

George A. Butz, Manager



THE LOMBARDY

One Eleven East Fifty Sixth St., New York

C. J. McCauley, Manager

For Transient Visits or Yearly Leases

LESTER B. SPRAGUE, GENERAL MANAGER



At Home
After October First
at
the New Weston
34 East Fiftieth Street
New York City

FOR discerning people who wish to live in keeping with their standards but not expensively: Perfectly appointed furnished suites of two, three and four rooms. Some have serving pantries and all include complete hotel service. (For your convenience a complete floor of model units has been set aside so that you may inspect these suites with a minimum of effort.)

YOUR stay at the NEW WESTON is marked by so many of the "extras" which make life enjoyable . . . intelligent service by those who have been carefully taught the art of perfect service . . . unexcelled cuisine in an air-conditioned dining room . . . fellow guests of charm and distinction . . . and remember, too, the NEW WESTON is so close to everything that precious moments are saved daily in coming and going.

HOTEL NEW WESTON
MADISON AVENUE AT 50th STREET

Apartments are scarce this year!

That is, those apartments in the exclusive residential districts, where every convenience and facility is at instant command.

HOUSE BEAUTIFUL suggests that you see at first hand the modern apartments which are advertised in these pages. In this way without needless waste of time and endless hours of searching you can probably find just the apartment you have in mind. And just a word of warning—there is every indication that rents will not remain at their present low levels; so act accordingly. If there is any way in which we can be of help to you in securing exactly the type of apartment you have in mind, just send your name and address on a postal addressed to:

Real Estate Department

HOUSE BEAUTIFUL

72 MADISON AVENUE, NEW YORK

Suites at the Plaza

No mere tabulation of the physical equipment of this world-famous hotel, the elegance of its rooms, the modern facilities for comfort . . . the provisions for a letter-perfect service, adequately represents the Plaza. Entertainment, smart shops and society center about the Plaza. Fifth Avenue buses and subway station at the door



Persian Room at the Plaza

Only in the Plaza could you hope to find so beautiful a room . . . Cleverly lighted murals conceived in the modern manner . . . reminiscent of the gay coloring and composition of old Persian miniatures. New York's newest innovation for Luncheon, Dinner, Supper and the Cocktail Hour . . . Emil Coleman and his famous orchestra

Henry A. Post, President and Managing Director
John D. Owen, Manager

THE PLAZA • FIFTH AVE. at FIFTY-NINTH ST.

The HEIGHT OF LUXURY— a Duplex Penthouse ON MURRAY HILL



High up on the sixteenth floor . . . with three exposures for unobstructed light and air . . . and three terraces giving beautiful views.

SIX SPACIOUS ROOMS AND THREE BATHS

The large living room has a corner fireplace for winter cheer indoors and a generous terrace for fair weather out-of-doors . . . the cozy dining room also has its fireplace and a large terrace suitable for fresh air dining . . . the kitchen is complete and has a separate service entrance. At the top of the stairway, three well proportioned bedrooms, each with private bath . . . and one with an outside terrace.

All this, unfurnished, at a yearly rental much less than you would expect at this exclusive address.

ALSO 1, 2 and 3 ROOM APARTMENTS
WITH OR WITHOUT TERRACES

The Town House

ONE HUNDRED EIGHT EAST THIRTY-EIGHTH
Just off Park Avenue

R. M. DINSMORE & CO., INC. LEX. 2-6044

Consider it from every angle...
your choice will be *Gorham* STERLING

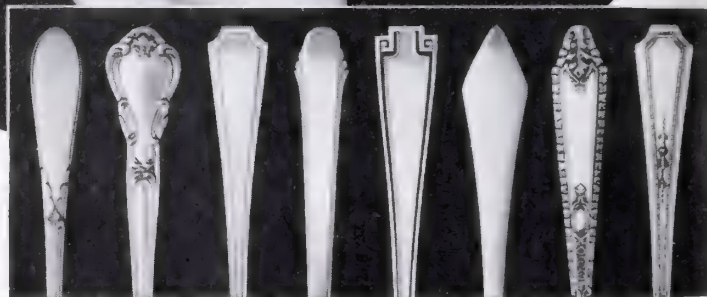
You are making important decisions... yet none is more important than the choice of your silver. So it will pay you to consider it from every angle.

Sterling which will last you a lifetime must be right. It must please your personal taste. It must be absolutely correct in design... so that no one among the thousands who will sit at your table as your guests, can find a fault... a wrong note... a careless line. Your sterling should be a work of art.

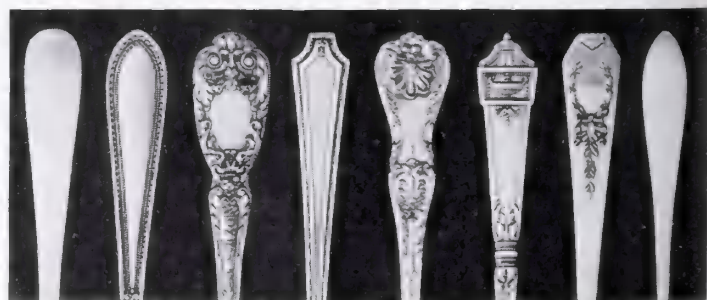
Then practically... where are you going to live for the rest of your life? How can you tell? You want sterling that will be "accepted" in the best society, whether it be New York, San Francisco, Shanghai, London or Cape Town. You want sterling that you can add to when you wish... to take care of your bigger dinner parties when prosperity comes. Many a bride starts wrong, and has to face the problem of patch-work silver, or of discarding her original silver. This is of vital importance... that you can be assured of adding to the same pattern in flat-ware... and getting harmonizing hollow-ware, whenever you wish.

The answers to all these sensible questions... point to Gorham. That's the reason more brides have chosen Gorham each year since 1831 than any other sterling.

For in Gorham you have the complete range of sterling design, absolutely authentic. The craftsmanship is unexcelled among even the finest old silversmiths. The name carries prestige to any table anywhere. And regardless of where you live, or when... though it be 25, 50, or 75 years from now, the Gorham pattern you select now can then be augmented with flat-ware... or with hollow-ware to harmonize.



Rose Marie Chantilly Fairfax Hunt Club Etruscan Chatham Cinderella Colfax



Dolly Madison Edgeworth Florentine King Albert King George Lansdowne Madam Jumel Mothers O



Paris Plymouth Princess Patricia St. Dunstan Chased Shamrock V Sheaf of Wheat Ve

Gorham STERLING

The GORHAM Company
Providence, Rhode Island

AMERICA'S LEADING SILVERSMITHS. MAKERS OF EVERYTHING
STERLING SILVER, BRONZE & GOLD. SPECIAL COMMISSIONS SOLICITED

House Beautiful

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COMBINED WITH HOME & FIELD

Trademark registered in U. S. Patent Office

ARTHUR H. SAMUELS
Editor

STEWART BEACH
Associate Editor

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Home & Field
Vol. 44, No. 10

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Rose Point

is truly

PERFECTION OF DESIGN



THIS \$1000.00 GENUINE ROSE POINT VEIL

Are you a Bride-to-be? . . . Would you like to own and wear this Magnificent Veil at your Wedding? It will be given to the young woman who writes the best letter. Your dealer will gladly tell you about it.

BRIDE'S GOWN BY JAY-THORPE



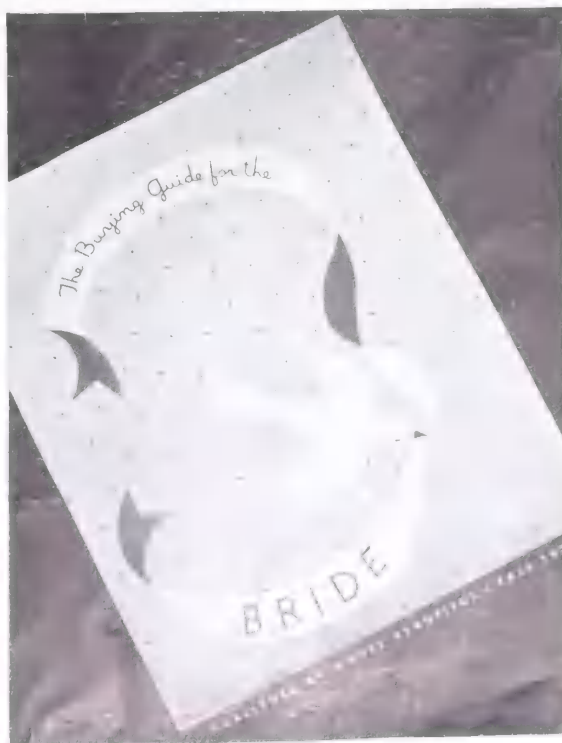
A NEW Sterling pattern as exquisite and elegant as the finest rose point bridal veil. The lacy design and delicate open work treatment of Rose Point make it a rich object. It is conceived in a decidedly modern manner, but reminiscent of the artistry and composition of priceless old rose point lace. Priced moderately, it is indeed a treasure to be desired.

WALLACE, *Silversmiths*

40 WALLACE PARK, WALLINGFORD, CONNECTICUT

HOUSE BEAUTIFUL gives its best wishes to the bride, congratulates the groom and wishes all its readers a fresh eye and an energetic spirit.

L I F E
B E G I N S
A G A I N





HENRY WA

WASH DAY



Settling down

WEDDING bells chime as sweetly, and about as frequently, in October as in June. The bridegroom has passage for two booked on a steamer bound for the West Indies or Bermuda or California or perhaps Europe. The bride's trousseau is ready, waiting to be packed. But honeymoons end. And at the end of the honeymoon is the new house or apartment. You are getting it ready right now so that it will be waiting, spic and span, for the day you come down the gangplank.

HOUSE BEAUTIFUL, with the help of well-known stores and manufacturers, has been investigating the cost not of getting married, but of settling down after you are married. The figures which follow will give you a rough general idea of what it can be done for. The computations are made on the basis of a small apartment. They apply, with a few changes, to a house of the same size. Remember that you can buy far more expensively than this and probably more cheaply, too. The estimates are simply to give you a start on your own budget.

Altman figures a three room Early American apartment as follows: The living room comes to \$566.50. This includes easy chairs on either side of the mantel, each with its own side table, a maple secretary, a Windsor armchair, a maple sawbuck table and a barrel chair covered in yellow and brown linen. There will also be two maple wall tables, a sofa covered in figured linen, with end tables, maple coffee table, a ladder-back chair, two pairs of linen curtains and glass curtains and a brown Balco carpet at \$36.

The dining room comes to \$203.75. The dresser has a maple base, an open shelf top. There are a trestle table, two benches and two captain's chairs. A butler's tray on a stand is an added convenience, two maple flower stands added ornaments. Included in the sum total are red chintz draperies and glass curtains and a rug graded in color, measuring nine by twelve.

The bedroom comes to \$204.35. In it are two maple post beds, a chest on a chest, a slipper chair and a Cape Cod rocker, a Windsor chair and a dressing table draped in white organdie with green ball trimming, a night table, a dresser and a mirror. The curtains are green and white chintz. Glass curtains in white marquise tie back and are ruffled. The grand total for the three rooms, you will see, is \$974.60.

James Amster of Bergdorf-Goodman will undertake to furnish these rooms in the same style for \$2000 and will throw in some period pieces at that price.

For about \$259.75 you can buy the following maple pieces at Macy's for your living room. Lawson love seat and chair in muslin, a Cape Cod chintz wing chair. (Continued on page 92)

and Conger's ironing board, four
named sheets, left to right, Utica,
a, Pepperell, Cannon (the last is
Iron, sprinkler, clothes bas-
macher Schlemmer. On Lewis and
rack at top of back rung, four
wash cloths. Far left, a white
towel with colored border. Altman.
named chevron towel, Martex, Grande
Blanc. Front, two Cannon towels.
Next right, a white striped Mar-
from Macy. Behind it an Aristex
Gibbon. Lower rung, Martex polka
man. Aristex towel with pyramid
and monogrammed Martex beside it,
a. Red Martex towel, right, Altman





LUNCHEON: INFORMAL

Silver: from the left to right. International's new Continental; Rogers, Lunt and Bowlen's Modern Classic; Gorham's Late Georgian. China: Spode's white plate (Copeland-Thompson) has a solid rose border; Oneida's has blue and silver decorations. Glass: three bubbles and a hock glass, Pitt Petri; a Heisey goblet from Macy has a frosted base. Blue and white linen mat, Léron

INGREDIENTS

WHICH WILL MIX ON

YOUR TABLE

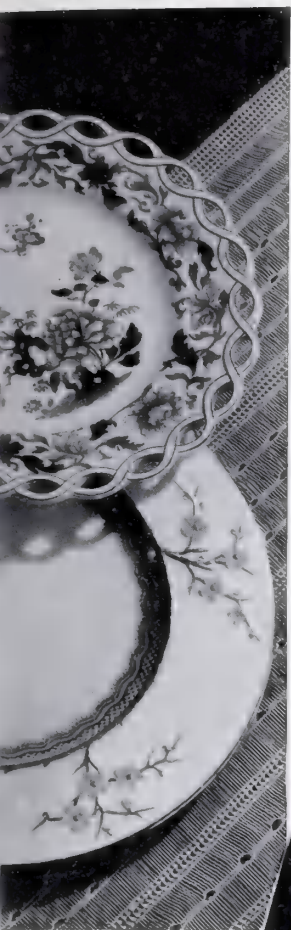


IN A CHIPPENDALE DINING ROOM



IN A GEORGIAN DINING ROOM

PHOTOGRAPHS BY E



VICTORIAN VINE LEAVES




WITHOUT REFERENCE TO PERIOD

center. Silver, top to bottom: Watson's Spanish Or-
and Betsy Ross, Wallace's Rose Point and Frank W.
's Chippendale. White Spode plates, Copeland-Thomp-
One has blue and dark red flowers, a rope edge; the
(Blanche de Chine) blue cherry blossoms with gold
Glasses from Plummer. Écru string cloth, Altman

Upper right. Silver, top to bottom: Reed and Barton's
Hawthorne, Towle Silversmiths' Candlelight, Gorham's
Chantilly, Wallace's Antique. Ivy winds round a Wedg-
wood plate. Left, a Libbey etched glass; center, Steuben
Victorian goblet; right, an Orrefors glass with a swag
pattern. McCutcheon black linen mat with white appliqué

Two forks and spoons, left of the picture, Stieff's
and Betsy Patterson. Right, Frank W. Smith's Edward
reamy white Wedgwood plates, top two called Garden
Plummer. A banded goblet is Altman's; thumb-print-
dlet, Plummer; sherry glass, Abercrombie and Fitch.
ne, flowery round lace doily comes from McGibbon

Above. Silver, top to bottom: Reed and Barton's Yorktown,
Rogers, Lunt and Bowlen's Charles II, Towle Silversmiths'
Aristocrat and International's Wedgwood. The Spode white
plate with gold, Copeland-Thompson; Wedgwood bois de rose
with gold and white. Altman fishnet glass; Fostoria's is
plaid; Libbey's has flowers; Écru linen and net mat, Mosse



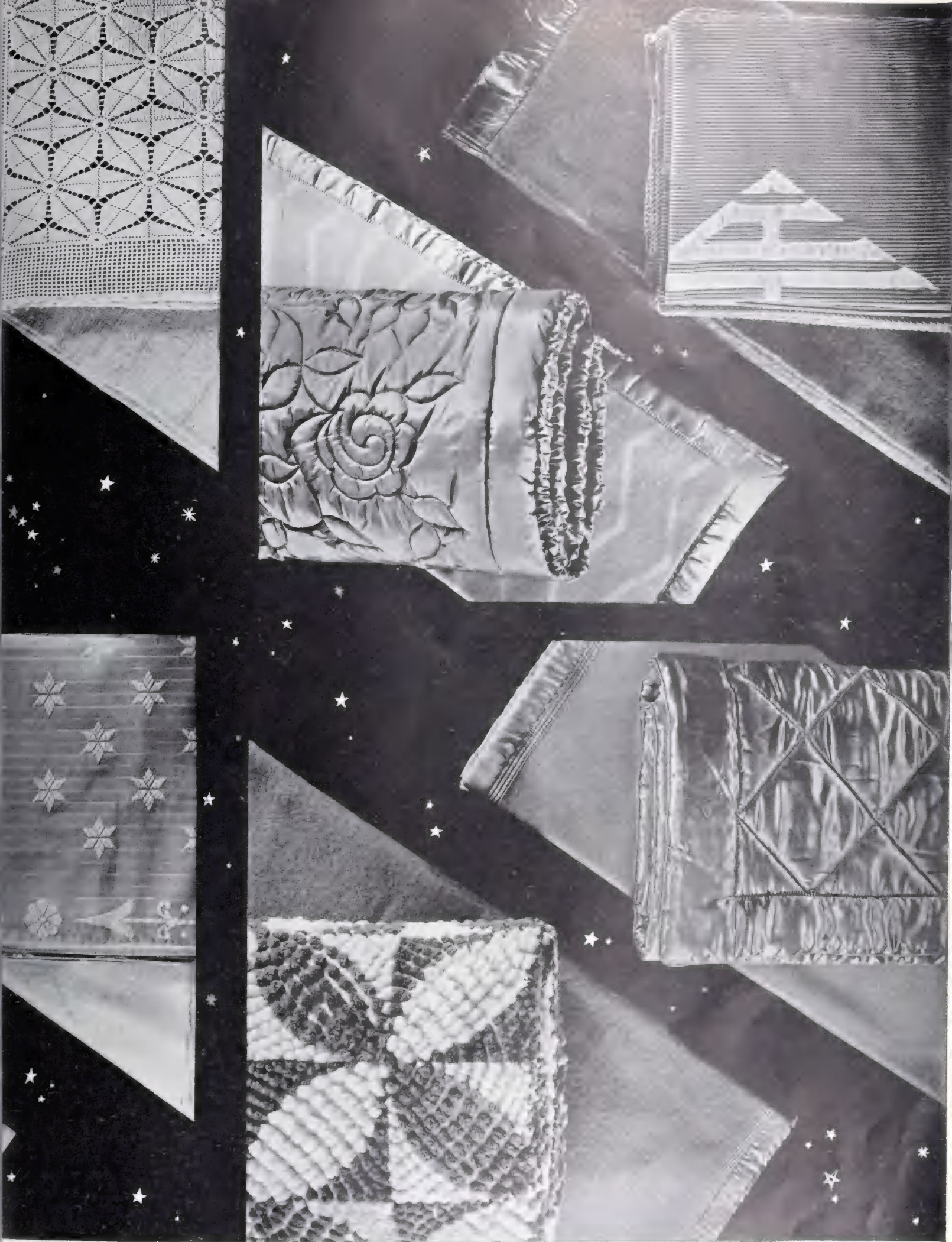
Under Covers

WHEN you shop for blankets and quilts look for: emphatic colors, solid or in a woven design or all white (no man need ever again be humiliated by a baby pink blanket); comfort and spread designs which are historic (vide Navarre, Chippendale, Federal Star and so on); blanket bindings which wear for years; complementary blanket-comfortable combinations.

At the upper left on this page, see Navarre, a wonderful hand-made quilt in dusty green and maize taffeta. Worked in the center, the plume of the kings of France; around it, shells. Eleanor Beard. With this, use Chatham's Airloom Special blanket made on a wool warp, cotton filled, light as a feather, warm and strong. Lower left, indelibly Chippendale, a Palmer comfort with bamboo fretwork quilting. It is largely brown with a creamy white band. Kenwood's Famous blanket is thick, woolly and white, bound in silk crêpe.

Opposite page, top left, like old-fashioned crochet, a Quaker Lace coverlet which is grand on a maple four-poster. Its blanket is basket woven, blue and white like tweed, but much, much softer. North Star. Below it, Federal Star, a cotton coverlet, has its pattern woven right in. It is flag blue and white. Scranton. For this the blanket, Bristol, is solid white with a white satin binding. North Star. The huge rose on the comforter in the center is peach one side, blue on the other. The puffy shirred edge is new and the reversal of a design convention, for the roses are outside and a diamond of lattice quilting is in the center. McCutcheon. North Star's Moderne blanket is bound all the way 'round (fashion note), has white chevrons racing across a peach ground. Below it is a bold posy, royal blue and white candlewick like an old quilt pattern. Sybil Wilson. Its team mate is Chatham's blue blanket, all wool. Top right, olive green corduroy is background for a mammoth monogram in satin or reversible corduroy. Foulke & Foulke. The blanket is St. Mary's Aster, two tones of wine. All the straight lines intersect in the comforter below, a dusty pink. This is a magnificent hand-made Carlin comfort. Kenwood's Supreme pink blanket weighs nothing at all, is soft as chinchilla and terribly warm.

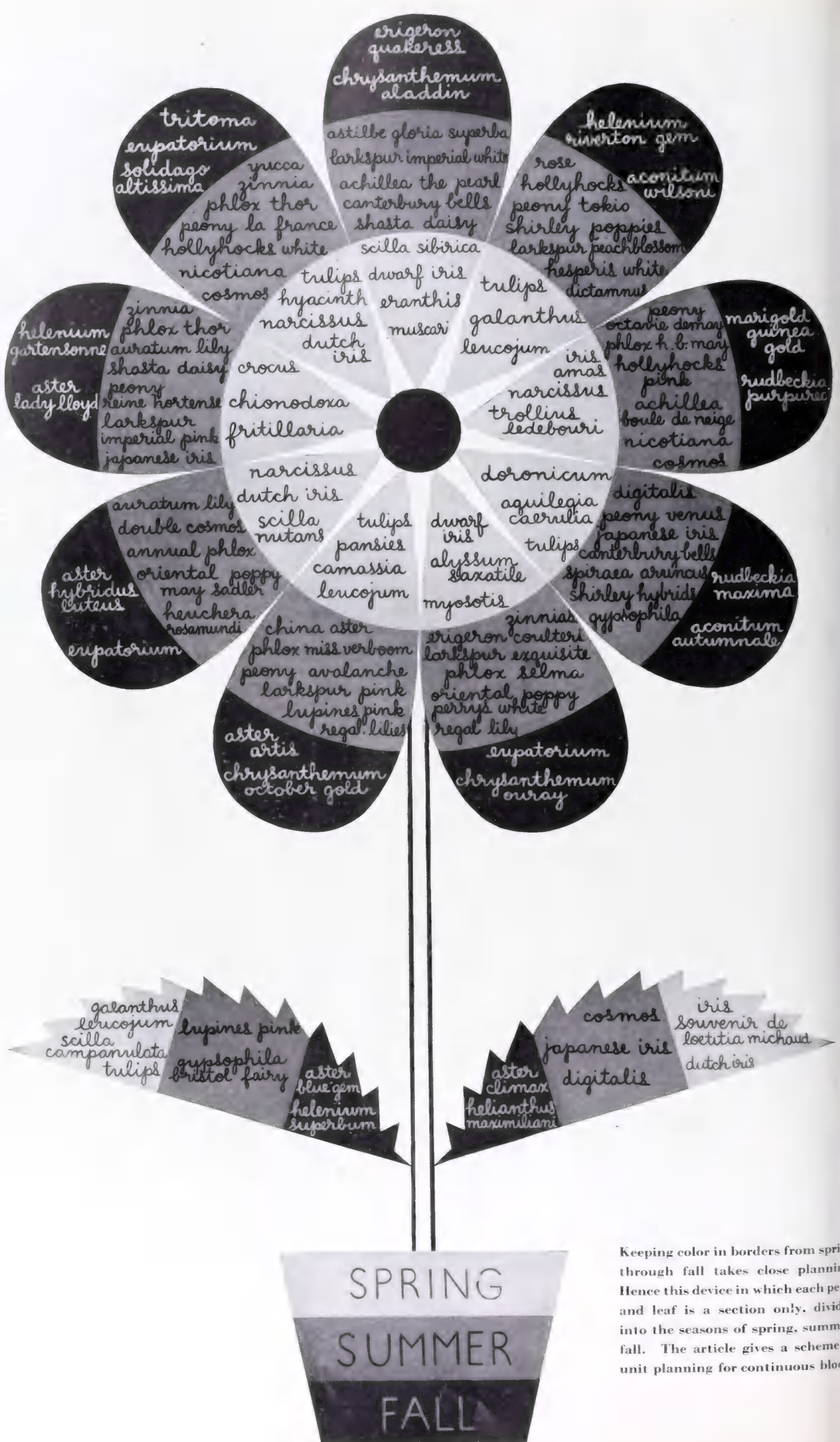




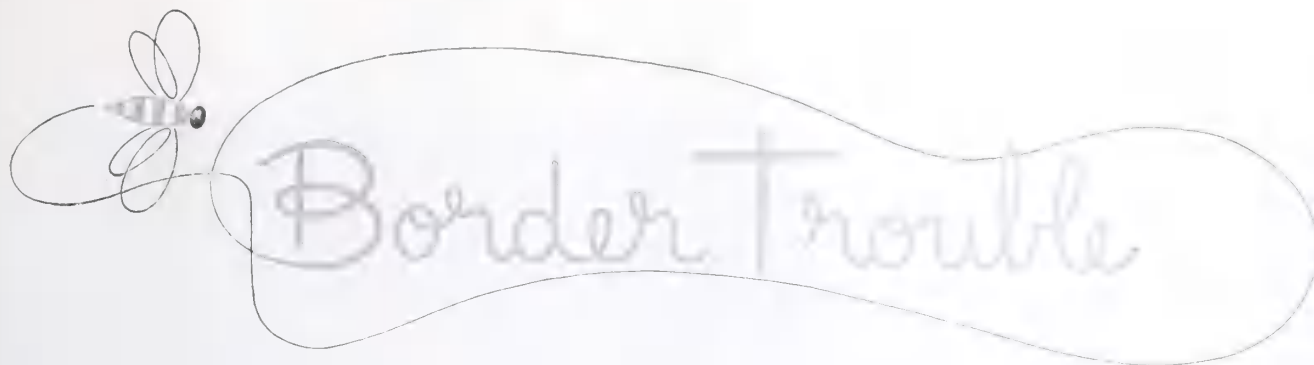
PHOTOGRAPHS BY LUCIENE HUTCHINSON

SUBLIMATING
FIBER JOURNAL
SUBLIMATING

D QUILTS LIE DOWN TOGETHER



Keeping color in borders from spring through fall takes close planning. Hence this device in which each petal and leaf is a section only, divided into the seasons of spring, summer, fall. The article gives a scheme unit planning for continuous blooming.



A Scheme For Correcting It

by ROMAIN B. WARE

IF YOU have been having your troubles keeping continuous bloom in borders from early spring till late fall the chances are that you are looking at the problem in too large a way. Gardeners are apt to do that. Instead of starting out to create perfection in a corner first they are inclined to insist that it come immediately to every cranny of the garden. Deep in their hearts they know it won't. Yet consistently each year at planting times they revert to the old delusion. They order copiously from the catalogues and plan too little the succession by which these bulbs, plants and seeds are to keep bloom constantly in their borders.

As a check for this instinct to order lavishly and hope that everything may, by some miracle, perform in sequence, consider the rather modernistic looking potted plant on the opposite page. Each of its petals and the two leaves below represents a two-yard unit in the border. The pot itself is divided into three tones for the three seasons, spring, summer and fall. By following these tones into the petals and leaves you can see what plantings are suggested for the different seasons. Usually there is more than one flower to carry the succession in each season. Take one of the petals in the upper left-hand corner, for example. Here narcissus starts the year. Dutch iris in blues and yellows carry it on with blue hyacinths and yellow tulips finishing up the spring display. For summer, in this same unit, pink peonies start things off followed by hollyhocks in white and the salmon-pink phlox, Thor. Snowy white yucca gives bold masses and cosmos, zinnias and nicotiana, used in groups, make the summer season a bower of blossoms. Tritoma, eupatorium and solidago altissima are brilliant late in the year.

There is your succession of bloom worked out for one small space. Now you turn to the next unit. The merit of the scheme lies simply in the fact that it permits the gardener to plan closely and, by working in the constricted spaces of small units rather than the whole border at once, helps him to guard against those unpleasant bare spaces which are constantly appearing in borders.

WE HAVE purposely refrained from making anything resembling a planting plan in suggesting this idea, for borders differ in their length and width just as gardeners will differ in their choices of flowers to go in them. But the scheme should suggest to anyone that he can cut out a series of pieces of paper, each representing, say, six running feet in his border, and plan on each a planting which will give continuous bloom for that space; then by juggling the pieces around, working out a harmony among them, expand the scheme to cover the entire border.

Another reason why a real planting plan has been avoided here is that seasons of bloom differ in different localities. If you are a good gardener you are already keeping a diary

which tells you year by year when the first blooms of various flowers appear and how long they last. For with as tricky a subject as continuous bloom your own garden conditions must be considered exactly. Perfection you will probably never achieve every year, with mild winters and bitter winters giving springs early and late. But you can come close to it if you plan carefully and note the exact days over a period of years when various flowers bloom.

The problem is so to plan that just as soon as one variety reaches the height of its perfection and starts down the other side, another variety or group will pick up the precious thread of color. Good gardeners are constantly searching for varieties to bolster up the weak spots in their color display, always on the lookout for something more dependable than the present occupants.

THE colors in a border are almost as important as continuous bloom, and to add to the variety of plantings suggested, the colors also change with the seasons. The spring tones are mostly blue and yellow; by summer the colors have shifted to white and pink; in fall the display is mostly orange and purple. Planning a border without attempting to maintain such a limited color scheme would be much simpler, but the result would be very different. Eliminating red, yellow and blue from the summer garden greatly reduces the available varieties, but there are still plenty from which to choose.

In garden planning, familiarity with a wide variety of plants is of great importance. Too often we try to make borders with groups too limited in variety, and the result is repeated extensive bare spaces which greatly detract from the effectiveness of the picture. A successful border providing continuous bloom is a combination of a large and diversified selection of plants, harmoniously grouped and carefully chosen to carry the blooming season through.

In the diagram shown here, bulbs start the display, perennials take it up and carry on during summer and fall, while annuals are used for fillers-in from midsummer on. Bulbs rather than spring-flowering perennials are suggested because in addition to blooming with reliable certainty, they start very early and, after ripening their foliage, promptly disappear.

With few exceptions bulbs are set several inches below the surface, which permits placing them among and close to other things. With their early maturity bulbs can be planted so close to later blooming perennials as practically to occupy the same space. Tulips and narcissi can be located within a few inches of such things as fall asters, helenium and chrysanthemums, none of which develops much top growth before the maturity and disappearance of the bulb foliage. Annuals may be planted (Continued on page 119)



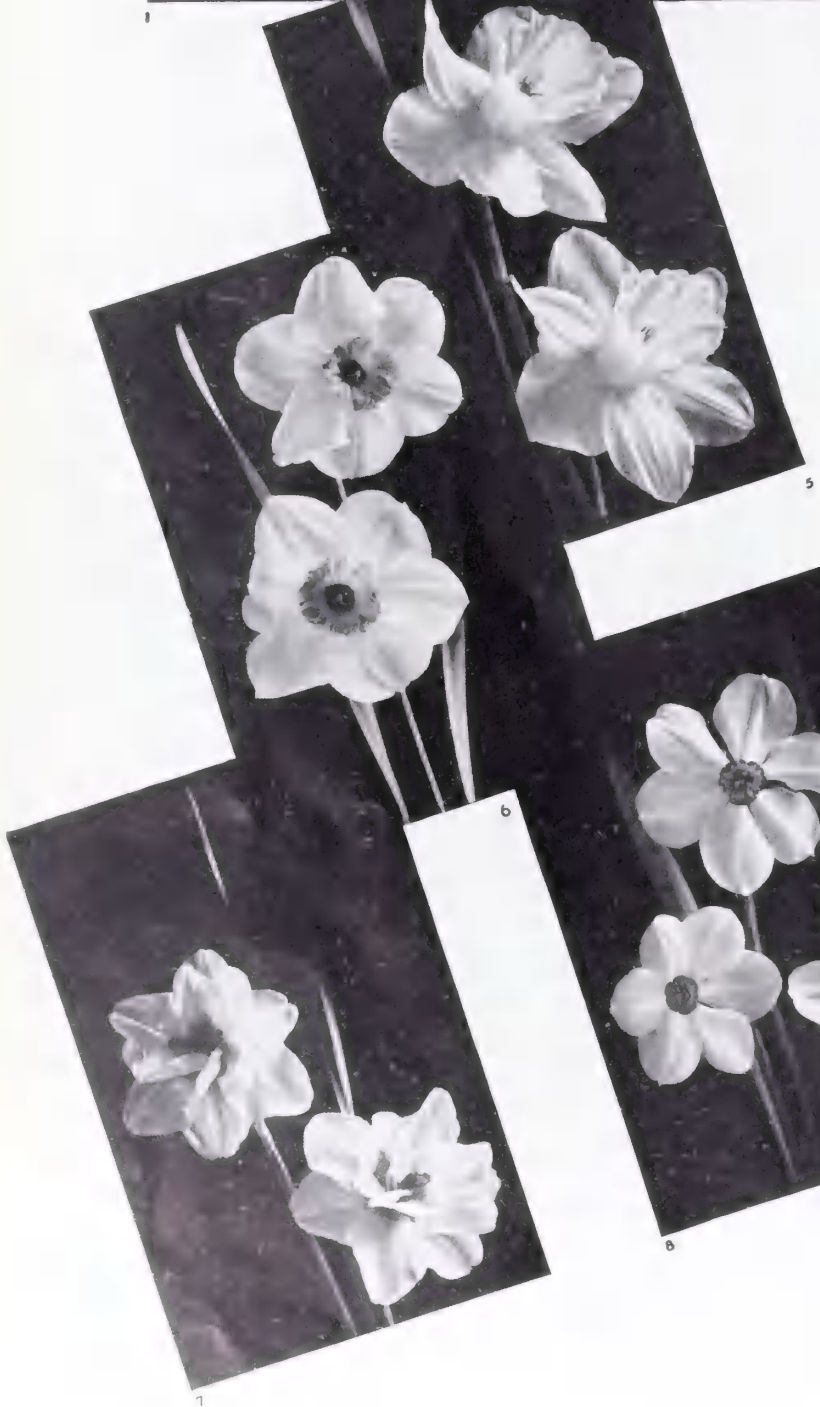
Marianna von Allesch of the Mode Galleries took an old Italian house in Stamford, Connecticut, and made it a modern house. Throughout are textured surfaced fabrics which look as though they were hand-woven. The living room above is in whites, a soft brown color best described as smoked saffron. Draperies disguise the fact that the windows are arched. On the dining room walls, upper left, she installed Salubra paper and dropped vivid sp

AN OLD HOUSE



JADE GREEN IN A TEAKWOOD ROOM

s East Indian so, though it is used
la eighteenth century rural French,
s an oriental east. Unique French
are old gray, draperies jade lined
d coral, sofa and blinds coral. The
darker-than-jade green, a rare lac-
table is cinnabar. Wm. Baumgarten



THE NEW TYPES, GIANTS OF THE R.

1. Treserve. A giant bloom, top, with two parent types

2. Mrs. Barclay. One of the new giant short-cupped types

3. Lord Kitchener. Not new but very popular; a fine flower

4. Statendam. New supergiant yellow long-trumpet type

5. Mrs. John Bodger. A pure white in the long trumpets

6. Mrs. Nette O'Melveny. A large-flowered but dainty type

7. Mary Copeland. A two-toned semi-double narcissus

8. Ornatus Maximus. Bl late; good for natura

9. Firetail. Brilliant cups; a popular older

10. Diana Kasner. One finest new giant short

11. Mrs. R. O. Backhou world-famous pink d

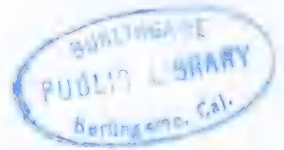
12. John Evelyn. Giant cup, frilled. Fine show

13. Twink. A new var two-toned semi-doubl

14. Francisca Drake. bright medium trump

Narcissus

by F. F. ROCKWELL



FASHIONS in flowers come and go. Just now the whole narcissus family is enjoying a burst of enthusiasm stronger than anything it has known since Peter Barr led it up to a place of eminence in the eighties. Last year for the first time narcissi as a class were given a position of prime importance at the big eastern and mid-western flower shows. And if they hadn't known about them before, the new and beautiful varieties which visitors saw at these exhibits were enough to indicate why the narcissus was again attracting attention.

The fact is that American gardeners have only recently become acquainted with the immensely improved narcissus varieties which Europe and England have been growing since the war. Our Federal plant quarantine halted the importation of bulbs except for propagating stocks, and narcissus development in this country stood still until American growers and Dutch growers who came to America could develop stocks of the newer varieties. Only recently have these narcissi come on the market.

You hardly wonder at all the enthusiasm when you examine a group of the new ones. The advances made in breeding during the last decade and a half are almost beyond belief. In size the flowers have developed to a point where further "improvement" in that direction is not only unnecessary but actually undesirable. Size, however, is the most important of the hybridists' achievements. The newer giant trumpet-flowered sorts show a symmetry in proportions

and a general refinement which have brought back all the old grace which was being lost.

Among the absolutely hardy garden narcissi there are—without going into technical distinctions—five quite distinct types of flower: long trumpet, medium trumpet, short cup, poet's narcissus, and double. For bold masses in the border the long and medium trumpet types are ideal. The short cup and poet varieties also show up well here, but their unsurpassed use is for naturalizing (naturalistic planting) in landscapes. They are also superior for cutting since they make more graceful arrangements than the long trumpets. The poet's are the latest of these several groups to flower. The doubles, with a very few exceptions, are the least desirable of all, either for the border or for cutting, and are certainly "out" for naturalizing.

LONG TRUMPETS. Among varieties with long trumpets King Alfred, which took the place of the older Emperor, is still the most popular. In addition to being an excellent flower, King Alfred has been a wonderful parent, and a number of his sons are coming into prominence. Among them are Aerolite, remarkably long lasting, Statendam, Warwick, Matamax, and Dawson City, all with deep golden-yellow trumpets. Giant trumpets with outer petals, or perianth, a lighter shade (called bi-color trumpets), now very popular, include Spring Glory, early; the universally acclaimed Van Waveren's Giant, and Treserve. (Continued on page 117)



11



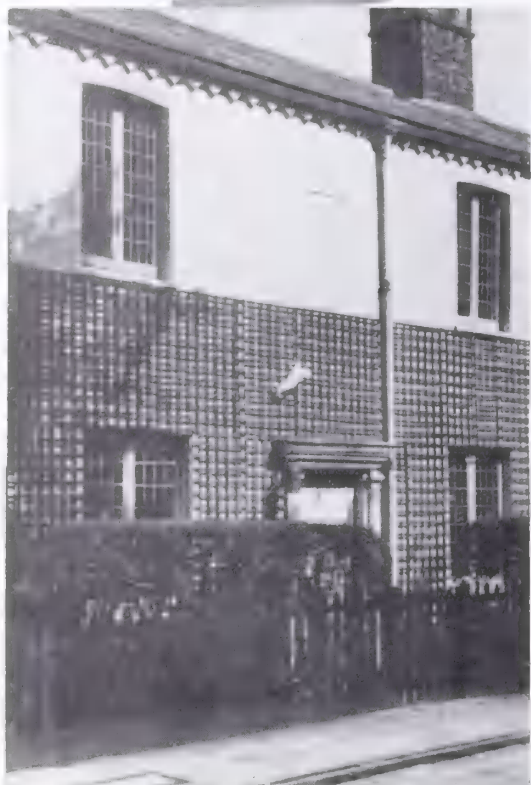
12



13



14



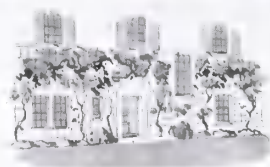
See what a lattice and vines have done for the misplaced windows of this house in Hampstead, London



Trellised vines in a courtyard angle make the break between house and garden seem much less abrupt



The heavy hood of this veteranish doorway seems less forbidding for the roses climbing the lattice



LATTICE TO THE RESCUE

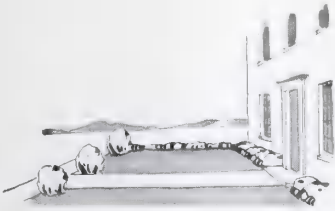
by GERALD K. GEERLINGS

LATTICE is not a new invention. Neither is it expensive nor untried. Europeans with one eye to improved appearances and the other to their centimes have long found it an efficacious cure-all for most exterior ailments. Such common faults as lack of privacy, bleak walls, uninviting entrances, gawky and stilted façades, jumbled windows and lack of charming intimacy have been obviated as shown in the photographs. Subtract the lattice on any of these houses and they subside into the pallid mediocre. Two of them, each located in a row, arrest the attention because of the lattice work, while their drab neighbors go unheeded. In these days when interiors receive so much attention, why not let lattice come to the rescue of those unhappy exteriors which need a similar bit of face-lifting?

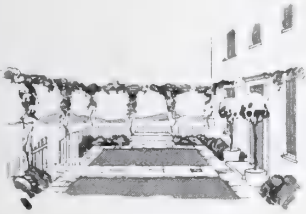
Most alterations for the improved appearance of the exterior of a house entail no little tearing down and messy débris, followed by new work, delays and a tangle of mechanics. Not so with lattice. One carpenter and a bundle

of wood strips can work as many wonders in a day on the outside as his rival the paperhanger can invoke on the inside. But be sure he has a drawing or specific directions. Three don'ts are these: the lattice should not look as though the boys' neighborhood make-believe fire department forgot to remove its ladders, the lattice members should be lithe like laths rather than hefty, and the lattice should not be so nailed that vines are unable to climb upward between the wall and the lattice. Best way, of course, is to invite your architect for cocktails and get him to do a drawing on the back of an envelope. The working drawing he makes afterward will not cost as much as paying a carpenter a second time to correct the mistakes he made the first.

One additional gram of practical advice: remind the carpenter that the house may need painting from time to time, and you therefore want the lattice made in panels which are easily removable. A few strategic blocks fastened to the house will receive the (Continued on page 115)



This little French house has achieved intimacy as well as privacy by a small forecourt bounded by a latticed vine. The vignettes above and below suggest how this idea might be applied to an American house. A large garden area may be broken up into rooms in this way, just like a house



Some houses are too tall for their bulk. For such, like the house, left, the base becomes a bulwark of green overlaying a lattice framework trimmed to neat limits. Comparison of the sketches shows the lengthening wonders possible on a house by stressing the horizontal with lattice



The vine-covered lattices of this garden room at Pangbourne, England, make tea on the lawn a delightful prospect. The little drawings above and below show the before and after possibilities of a quite ordinary lawn and façade. Summerhouses are also amenable to latticed vines





TO KEEP SUPPER HOT

KEEP SUPPER HOT: Water, electrically heated, keeps three dishes hot in a Chase chromium bain-marie (soup, vegetables, eggs). Kensington's aluminum alloy covered dish keeps sausages piping. Earthenware pot for beans and alcohol-lamp tureen for onion soup, terrapin or what you will, Charles R. Ruegger.

MAKE AND SERVE: Canapés on Kensington aluminum alloy dish, zodiac in brass. White casserole has a chromium top, Manning Bowman. Fleur-de-lys mold for jelly and tomato red cast iron casserole by it, Charles R. Ruegger. Butter glaze casseroles and a batter pitcher with fiesta red lines and a white salad bowl with red and blue bands around it by Sebring.

FOR COFFEE: Tubular pot, pitcher, sugar bowl and a tray, Chase. An electric percolator and matching creamer and sugar bowl on plate, Manning, Bowman. It's a new idea to have matching electric appliances



TO MAKE AND SERVE IN



GOOD STRONG COFFEE

PHOTOGRAPHS BY EMELIE DANIELSON

WHAT EVERY YOUNG COOK SHOULD KNOW

by SHEILA HIBBEN

SHOULD like to say to the bride who has got in a panic after reading the new crop of cook books: "Steady on, girl, take it easy!" Listen to these authors and you would think that a girl's married happiness as well as her social success depends on whether she can produce at least a bouillabaisse or a calf's head soup. That's all nonsense, of course, but it isn't nonsense to say that a girl who doesn't serve honest, savory food will come to no good end in either of these fields of endeavor.

The trick which many beginner-housekeepers seem not to know is to serve simple dishes until they get into their culinary stride. And by simple dishes I don't mean tiresome, uninteresting dishes, either. Certainly *no* cornstarch puddings, and not too many scrambled eggs, and creamed chicken and such-like banalities only in moderation. But, on the other hand, the bride-in-the-kitchen had better be mighty careful how she rushes into making some fine dish which has pleased her at her favorite restaurant, without first considering all the difficulties in the way. I have known young things be put off cooking for life by attempting an apple strudel the first thing after the honeymoon. Certainly the neophyte of the kitchen, seeing herself, too late, surrounded by what looks like acres and acres of paste, and with the end nowhere in sight, will most likely decide that her family can get along on bought macaroons and ladyfingers for the rest

of its life, before she will take on another bout of pastry-making.

There are, however, lots of first-rate dishes, easy enough to make, which are at the same time calculated to please the most discriminating eaters. Burgundy jelly, for instance, is perhaps easier than the poorest cornstarch pudding ever slapped together, but for some reason or other the inexperienced cook is suspicious of anything that tastes as suave as a good gelée bourguignonne. It is made like any other jelly, which is to say that nothing could be easier. Soak two tablespoonfuls of gelatine in a little cold water. Boil two cupfuls of water with a couple of tablespoonfuls of sugar, some cut-up lemon slices, and one or two whole cloves. Dissolve the gelatine in the boiling water, and add two cupfuls of red Burgundy. Let stand a while, add more sugar if it is needed, and strain into a mold and chill. Served either with or without cream, this is really lovely food.

A snag which nearly every young cook is more than likely to hit is fried chicken. Fried chicken is undoubtedly a grand dish, but to be done well it takes time and patience and, worse still, there is always a last drumstick to be fried, just when the young lady who is doing the frying wants to be out in the drawing room with guests and cocktails. I know a trick with fried chicken which not only gives a breathing spell to the hostess-cook but turns (Continued on page 96)



EMELIE DANIELSON

Directly above and at the you see the metamorphosis window. It is a narrow window with a view of dismal New back yards. What's more, close to the corner of the room. In place of draperies, black shutters are used between the walls with black zebra stripes. In the center, a Nubian statue

From vaulted ceiling to the board floor, Venetian blinds hung in the sun porch show this page. Pull up the blinds on one side of the door: behold a bar. Behind the other, a room. They are set in doorless boards. The blinds serve to shade the all-glass outer room. Both rooms, Empire Exchange



TURNING THE CORNER INTO AN ARCHITECTURAL SUCCESS



DOROTHY CONNABLE



EMELIE DANIELSON



EMELIE DANIELSON

YOU all remember the Victorian brownstone and the sliding doors between its parlor and dining room. You see it at the upper right, become French in the style of Louis XV. The doors are gone and in their place are screens designed by Sophia Gardener Orme, hinged on at the sides so that they can be drawn to give a decorative background at the end of the room or opened to form flanking panels at the sides. This scheme would also be effective in screening off an open fireplace.

Now, left, a device for a world weary of the extravaganzas of the nineties. A fretted wood balustrade looks like a series of little waves breaking in an open foyer. The architectural banalities of a sunroom above Central Park are obliterated without fuss in the scheme at the right. Classic columns and a cornice board that looks like drapery bring the wide expanse of the

room down to the proportions of the room and of its Empire furniture. The happy housewife who goes in for these pseudo-draperies will find her curtain laundry bill cut to nothing, automatically. HOUSE BEAUTIFUL has made the point before and these photographs make it again, that a little creative ingenuity applied at just the right spot can make a whole room enchanting. So turn an eye on the corners. These two rooms are the Empire Exchange.



Persian miniature



Catnip decoy



Flying Scot



German dreadnought



Lightning conductor

The animal kingdom

HERE are the new things for cats and dogs. All thought out for them with loving care.

Catnip decoy gives every indication of being a real mouse. The Siamese mouser will find it's a wonderful catnip hoax. Abercrombie and Fitch.

Persian miniature on a leash. The leash is string. So is the collar, which has a French gilt buckle and comes straight from Paris. Saks-Fifth Avenue.

Flying Scot in leash (green and white leather braided) with a Kelly green collar. One of many fashionable dog things at Abercrombie and Fitch.

German dreadnought, neither rain nor snow. His raincoat is yellow oilcloth, just like a slicker, with a black strap under the tummy. Lewis and Conger.



Le papillon



Salmon preferred



Tired of it all

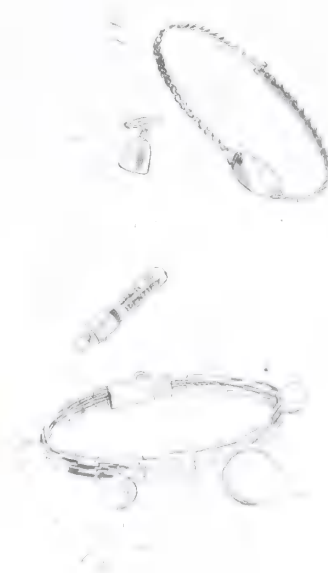
lightning conductor. Goggles are also useful when your
 takes his sun-lamp treatment. Abercrombie.
 le papillon looking rather like Mélisande. Over his head
 h the bright red handles of his basket which has a canvas
 d-break and a white pillow. Hammacher Schlemmer.
 Salmon preferred, but liver accepted, out of a solid
 thenware bowl from Abercrombie and Fitch.
 Fired of it all and haughtily relaxed in a split hickory
 ket suspended by dark green bands. Saks-Fifth Avenue.
 Deep and dreamless sleep in a pillow shaped like a cup.
 rm, soft and easily moved about. Saks-Fifth Avenue.
 The Manx, not really wild at all, is sharpening his claws
 what seems to be a tree trunk. Actually a put-up job,
 et with the intoxicating smell of catnip. Saks-Fifth Ave-
 e. A real catnip tree is even better.
 Necessary luxuries: a gold-filled identification plate on a
 in (small city dog or large city cat). Miniature cowbell
 prowling cats. French metal collar with wild bells ring-
 from it. Saks-Fifth Avenue. To identify babies, inside a
 cartridge is a blank for names and parents.
 Bon voyage basket. Constructed in deference to the dog's
 ference for sleeping under something. Saks-Fifth Avenue.



Deep and dreamless sleep



Bon voyage basket



Necessary luxuries



The wild Manx



HELENA EAKING
White Darwin



ECLIPSE
Red Darwin



MOONLIGHT
Yellow cottage



ANTON MAUVE
Lilac Darwin

DIDO

Pink and amber cottage



LOUIS XIV
Blue violet, breeder



This part of the color chart shows harmonizing colors. Used with the circle opposite, it enables the gardener to choose proper tulip borders



If the black spaces are cut out of this, and the circle superimposed on the other, the harmonies will be readily discernible. Put pin in dot



FAUST
Reddish violet Darwin



FAUST
Reddish violet Darwin



ROSABELLA
Rose pink cottage



PRINCESS MARY
Fawn pink Darwin



BE YELLOW
Cottage



CARRARA
Cream white cottage



THE BISHOP
Blue violet Darwin



INDIAN CHIEF
Copper brown breeder



DUCHESS OF HOHENBERG
Lilac Darwin

BLENDING THE TULIP'S COLORS

MRS. JAY CLARK, JR.

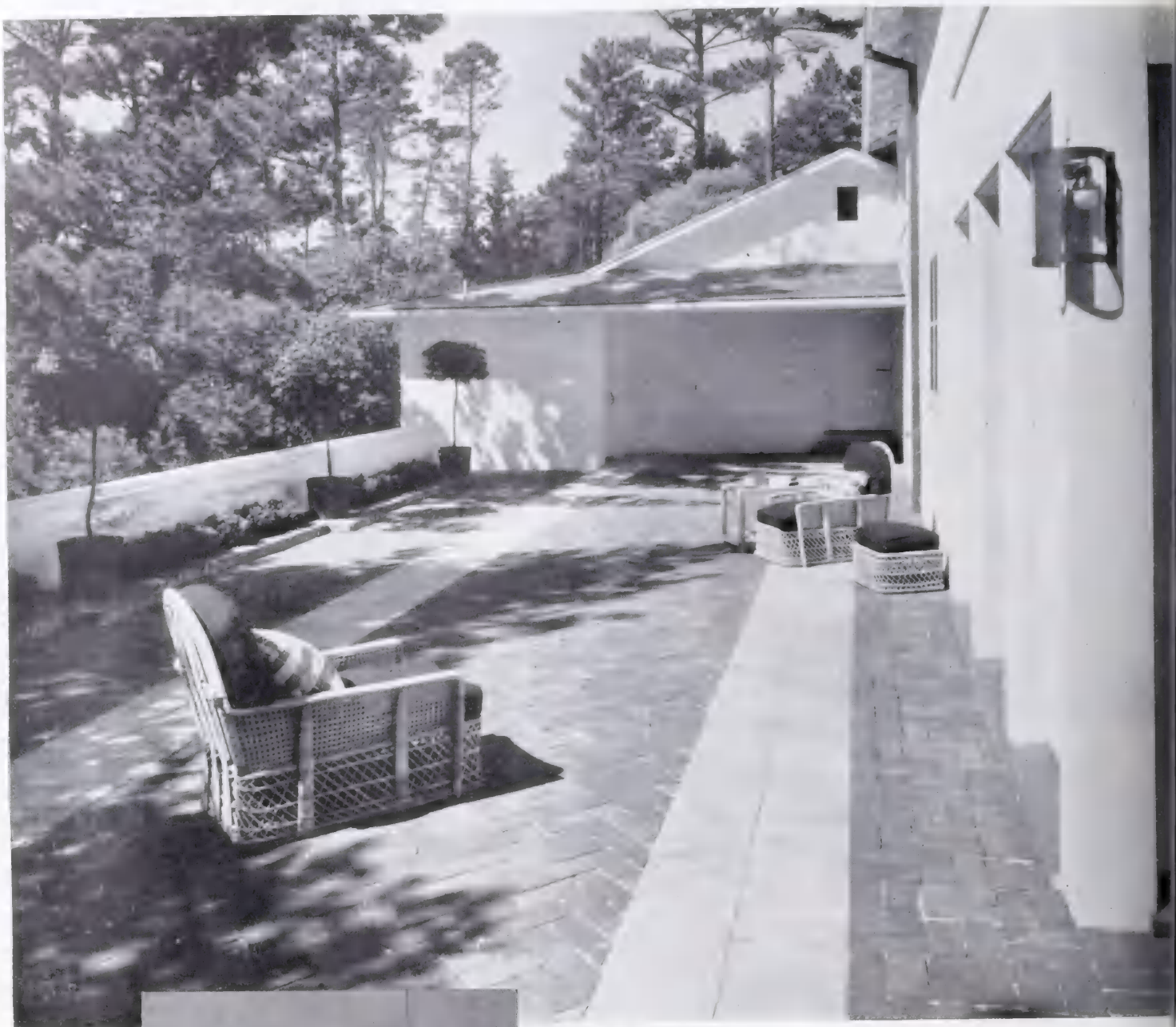
ALL the arts the agencies of expression are plainly tangible. The artist's palette offers distinct hues, the musician can test his note for certain tone, the sculptor sees his lines as they are created. But one who would garden in such a manner that his results rank as a near art has nothing to work with in blending his colors but infinitesimal sprouts and brown pellets which represent in no way the thing that they will eventually stand for. The handicap of being obliged to create his pictures blindly without visible mediums is one of the greatest that the gardener has to overcome. Not only knowledge of future performances is necessary, but love of adventure, imagination and vision combined with transcendent faith to plan blindly for effects that will only materialize weeks hence.

Fortunately there are leading strings to keep the proper direction, and often the gardener realizes with surprise that a good color scheme—perhaps unplanned for its creator—follows the laws of the spectrum. The white light shining through the prism to create dancing colors, the sheen of the rainbow, the perfection of purple flower and gold center have been taken for granted as representative beauty, yet the quick-witted gardener will always recognize the fact that Nature mingles and blends her colors with incomparable skill, and that in following the clue thus given the imitator cannot go wrong.

Tulip-planting time is here with its challenge, and few garden activities offer more chance to display the planter's skill in arrangement. The tones of these globes of color are so clear and intense that seldom is a massed arrangement at its best, while higgledy-piggledy spotting resembles a horticultural rash. Realizing the possible pitfalls resulting from scrambled groupings of tulips, a famous bulb house

was the first, if I am not mistaken, to send out color charts with its catalogues, and thus did much to make gardeners realize that haphazard plantings like unto Joseph's coat are far from ideal. Such a simple chart is a real help, as it gives the six primary colors—red, orange, yellow, green, blue, violet—arranged so that their different uses and adaptabilities may readily be seen. The disk gives the spectrum in its gradation, the "warm colors" which suggest sunlight or fire on the upper half being the complements of the "cool colors" with their intimation of water, sky, foliage in the lower section. The four types of color combinations are thus easily distinguished: the monochromatic or variations of one tone, such as a harmony made of light blue, dull blue, dark blue, and bright blue; the complementary, or colors opposite, each one supplying the tones the other lacks, as violet with yellow; the analogous colors, closely related, as blue and green; the contrasting, as red-purple combined with yellow-green. In the diagrams disk No. 1 is a good indicator by itself; a more complete one is obtained by cutting out the black oblongs on disk No. 2 and superimposing it on No. 1 with a central pin allowing it to turn, letting the color combinations appear in proper sequence.

Such a chart is a practical guide in tulip planting, and the following lists have been made up according to its dictates. The warm color group (Continued on page 114)



PHOTOGRAPHS BY ROGER STURTEVANT



MORE PRIZE HOUSES

ADDITIONAL WINNERS IN THE
SMALL HOUSE COMPETITION

Last month we published the first prize winners in our Small House Competition. In this portfolio are the two which took second prize and one given honorable mention. The week-end house shown here, designed by William Wilson Wurster, received second prize in Class I, for houses of eight rooms and under



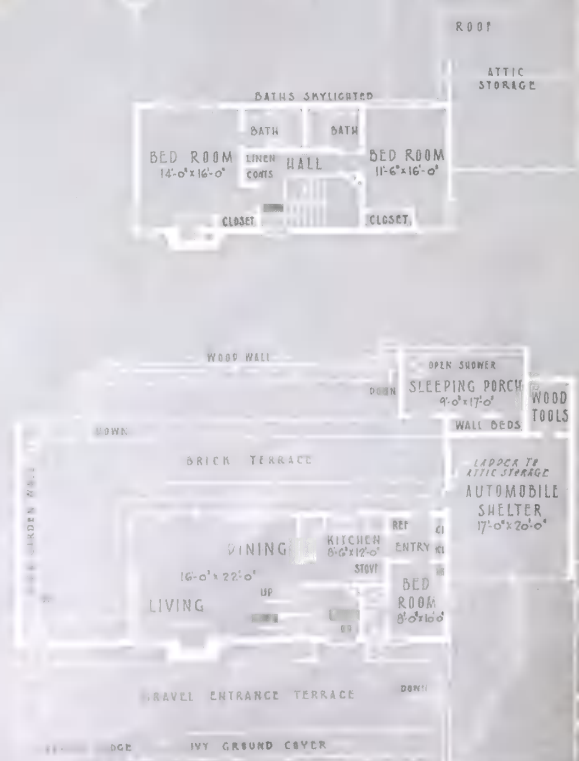
Inside the walls are of veneered panels slightly rough and finished with white cold-water paint. Construction is straightforward, with simple stair rail and exposed beams on the second floor. The heater is under the stair landing and is reached from the living room. The floors are pine stained dark brown. In the living room the chairs are upholstered in deep blue. There is blue checked gingham on the couch and the table is pine pickled a gray white. There is no basement



A SMALL WEEK-END HOUSE

CALIFORNIA week-end house won second prize in Class I. William Wilson Wurster of San Francisco was the architect; it was built in Carmel for Mr. and Mrs. E. C. Converse, Jr. As week-end places growing more and more popular, the plan of this house is worth examining for its flexibility. The sleeping porch with wall beds will accommodate a varying number of guests. Connected with this by open passage and entry is a dressing room with a bathroom for bachelor guests in summer. Winter week-ends it serves as a bedroom. Since the house is on a sloping site the entrance is on a raised air landing, allowing the living room to open directly upon the terrace.

The house is of frame construction with double sheathing, the outside finish being of 1" x 12" rough redwood shiplap laid horizontally with vertical corner boards set flush with this. The redwood is also flush and the whole exterior is whitewashed. The roof is covered with cedar shingles. The products and equipment include Douglas fir, Hofco veneered wood panel, Standard plumbing, electric storage hot water heater, Aladdin gas-fired warm air furnace, Richardson dampers. The house cost \$6,060.





PHOTOGRAPHS BY GEORGE H. VAN ANDA



PLEASING symmetry and an excellent plan won second prize in Class II (9-12 room) at the Long Island City Exposition. Designed by Waldron Faulkner with this Long Island City Exposition designed for Mr. and Mrs. Allen T. Kline. The problem presented by the owners was to provide four master bedrooms in a house of this size with them all southern exposure. The plan is excellently organized throughout and because there is no wasted space, it seems that the architect has compressed a great deal of room into a story and a half. Especially commendable in the design is the efficient utilization of the latticed porches on the south side of the entrance porch. One of these is screened off and serves as a dining porch; the other, left open, serves as a living porch and connects with the living room.

The house is of brick veneer whitewash with white trim, peacock blue doors and window frames, and a black slate roof. Among the products are brown tile, Lemco steel casements, rock wool insulation, Crane plumbing fixtures, International Rome brass radiators, Petro-Nokol oil burner, Norge refrigerator, lighting fixtures by the General Electric Company. Cost: forty cents a cubic foot.

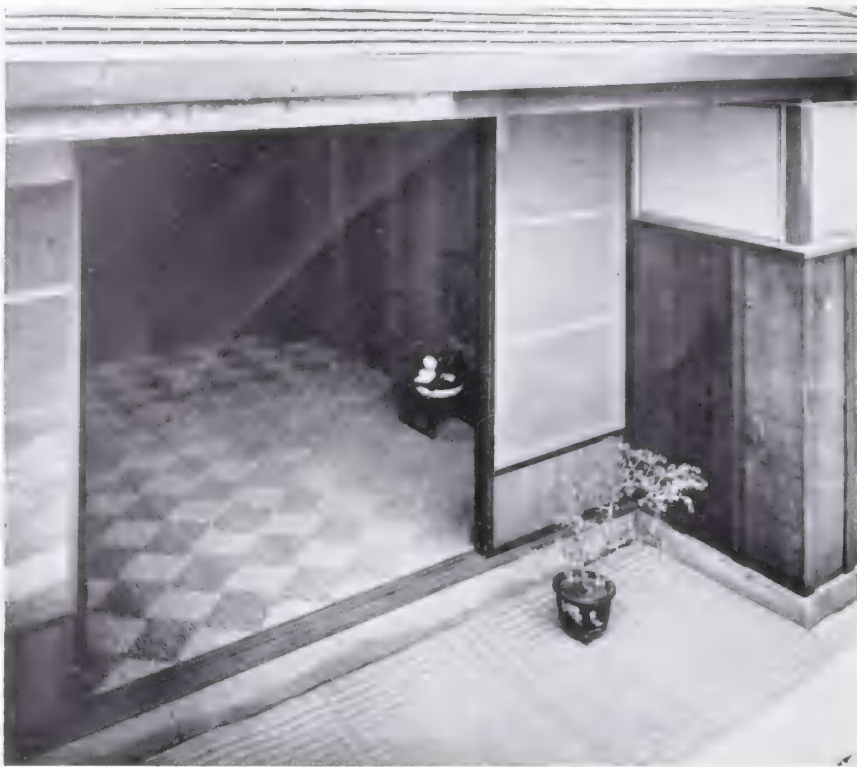
LONG ISLAND TORY AND A HALF OUR MASTER BEDROOMS CING TO THE SOUTH



WILLIAMS
PUBLIC LIBRARY
Burlingame, Cal.

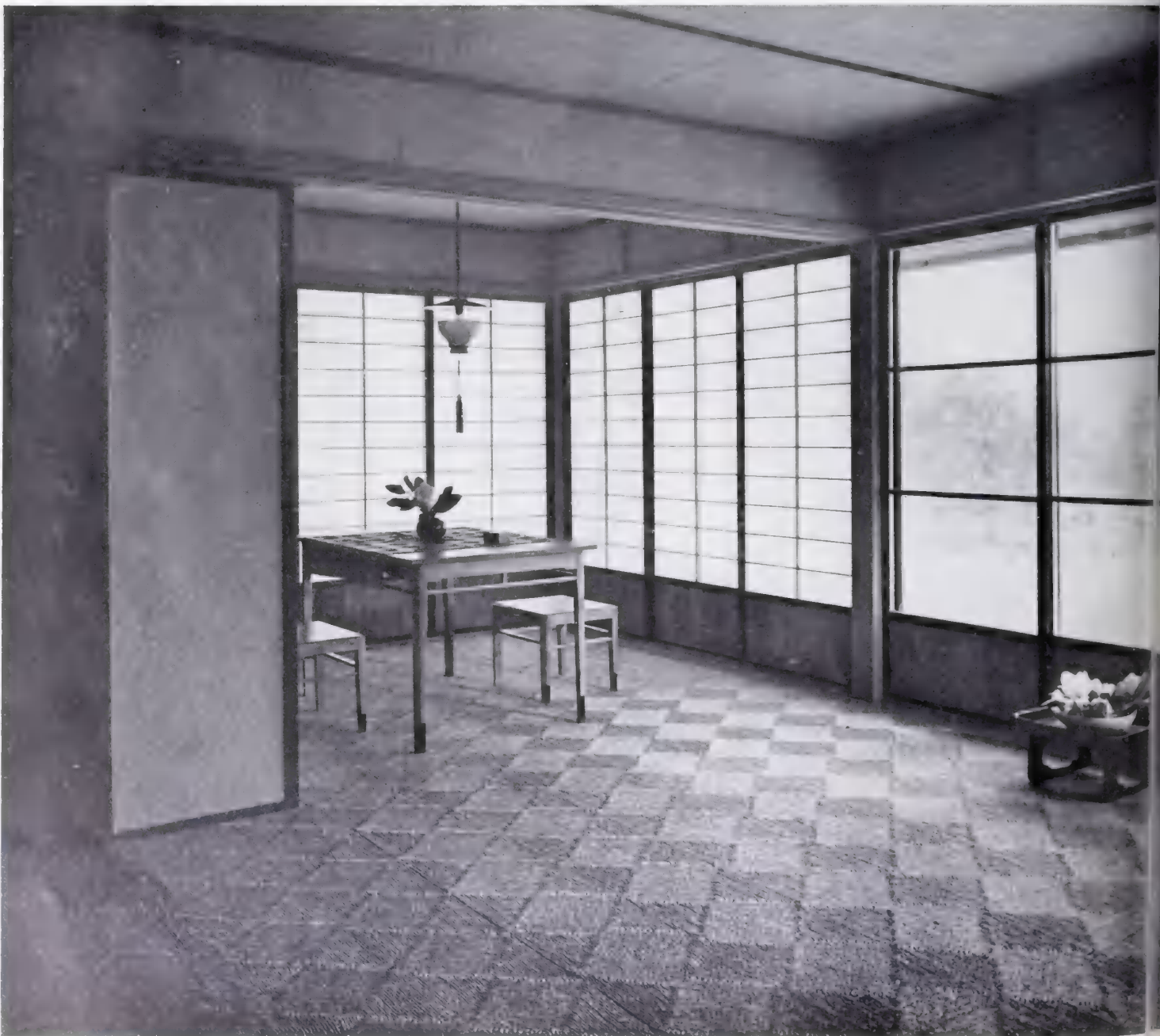


he house has simple but appropriate Colonial
rk. In the living room the fireplace end is white
nted sage green, with fireplace facing and hearth
slate. Other walls are plaster painted the same
he ceiling is pale yellow and the floor is oak of
width boards; baseboard is black. Lighting fix-
e specially designed. The stair rail is Chinese
dale suggestive of the famous one at Brandon in
The house is but recently finished so that the
is still undeveloped. When the shrubbery is
xuriant and the vines soften the lattice the
ill settle more comfortably into the landscape



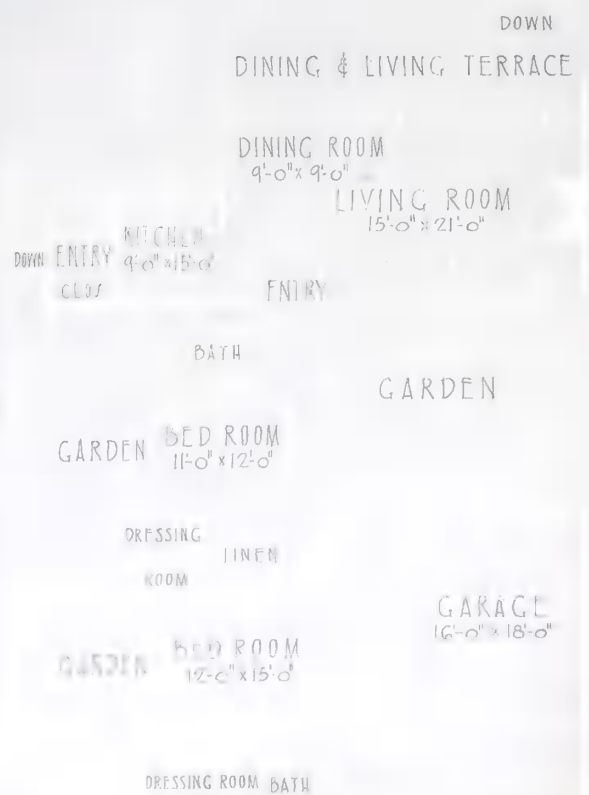
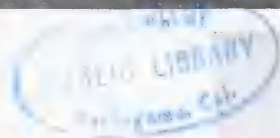
SUGGESTING THE JAPANESE

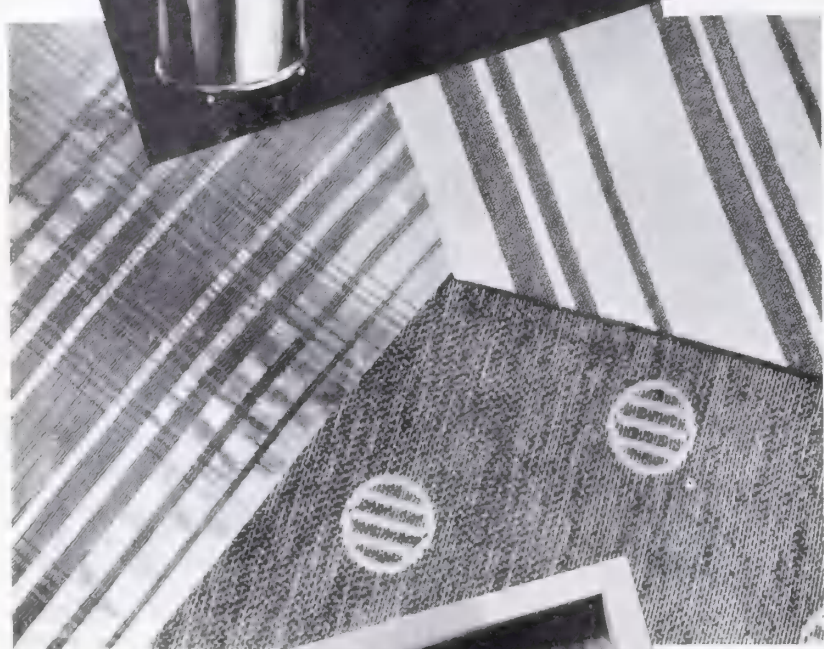
ONE of the most original houses submitted to the Competition was this one which H. H. Harris designed for Miss Pauline at Altadena, California. And while the architect submitted it in Class I (houses of eight rooms or under), the judges felt that it was sufficiently in the spirit of the requirements specified in Class II to merit an honorable mention in this group. The special problems involved were several: to make economical use of a lot only 51' wide and yet to obtain privacy and some use of the land for garden; to obtain a house resistant to earthquakes; to give a restful background, with (Continued on page 73)





The owner wanted the simplest sort of furnishings with tall windows to let in the sun. In the dining alcove, left, there are walls of glass cloth in horizontally sliding panels with black ebony frames, natural white muntins. The floor is covered with stiff grass matting a half inch thick. The sliding panel extending to the ceiling conceals a buffet. The garden, really an extension of the house, is inclosed by a board wall





October Album



This is revolution. Slip covers now zip on, zip off. The covers are fitted as snug as upholstery and still you can snatch them off, sans effort, to clean or change them. These are made by Raymac. W. and J. Sloane



5

such as the Étoile, three new lamps. Left, brass with a chromium finish, Navarre, center, in Empire brass finished parchment shade. Victor Hugo to right, in Regent red, Adam green or Chase Brass and Copper. Ovington

your hat with flowers, as a Gainsborough lady would. Better, fill a milky vase that looks like a hat. In pale rose, a modest blue or cloudy green. Vases are the rage. From Pitt Petri

sun is fierce enough to fade these Chinese Chippendale gold and brown, Chippendale; tan and cream stripes, left, stripes; beige and brown stripes, right, Chippendale. Crown Rayon. Viscose Co.

Clocks are made of wood. Here are two new ones. Left, a rich dark wall clock with a burl walnut belt. Right and center, a feminine, a taller clock of hards. Both are by Seth Thomas. Macy

trageously smart—a crystal desk set. Petri. The big sheet of paper is all with train, etc. for your address. Macy, Lord and Taylor. Center, Arrow-Altman. On it, Linweave paper, Macy



At your window. The flat rod, upper left, swirls up like the end of a cornucopia crowned with a star. Copper and chromium. Center, a curtain pole with a chromium and black end. Right center, a chromium star tie-back. New York Brass and Wire Company. Top right, the branch is brass, by Kirsch. All four, Macy. Black and chromium discs, left, a crystal and brass leaf tie-back, and brass feathers, H. L. Judd at Lord and Taylor

For your hearth. Black griffons with ferocious faces cast strange winged shadows when you light the first log. Edwin Jackson. French Provincial andirons are of antiqued brass. Wm. H. Jackson. The fender behind is hinged at the sides and comes from Todhunter. At Todhunter you may also see a fine collection of cranes





EMELIE DANIELSON

LIGHT FOR A DARK ENTRANCE HALL

When Howe & Lescaze, architects, began re-
 ernizing an old Delancey Street house in P
 delphia for Mr. and Mrs. Maurice Speiser,
 was the basement entrance. Contrary
 precedent, they made it the introduction to
 house itself. Steps lead up to the drawing ro
 down (at right) to a dressing room. The sc
 tured head on the stairs was done by Brans



LOOKING TOWARD IMPROVEMENT

ROOF AND ATTIC

Roof Tight

For the sake of appearance and to prevent rotting of ceilings, rotting of frame and even sagging plaster, keep the roof in repair. Repaint canvas or tin roof every year or two. This is a good time.

Flashings in Repair

A bad leak is easily and inexpensively remedied by renewing the flashing or adding it if it has been omitted. There should be flashing at joints between roof and chimney, in valleys, et cetera.

Access to the Gutters and Conductors

Install ladders over doors if there are none. Install rainwater diverters at top of conductors to prevent their becoming clogged. Carry conductors to dry wells underground.

Clearance off Space

Remove one of the wall boards to make partition for extra rooms.

Dormer

Adding head space a dormer will often make an additional room possible.

Louvers or Skylight

Install louvers or skylights in attic circle to let in air and keep house cooler. Louvers have shutters to close in winter. Several types are available.

Inspect Chimney

When mortar is worn away repoint to make chimney tight, especially with old chimney having no flues. Clean flues. Add metal cap in throat of fireplace. Raise height of chimney if draft is interrupted by higher buildings. Add chimney pots or revolving ventilators to improve draft; ash dump in first fireplace and door to remove ashes from ash pit; screen at top of chimney or over top of fireplace to keep out insects.



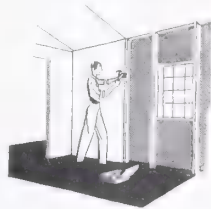
Disappearing Stairway

Looks like a panel in ceiling when closed but is easily pulled down when needed and provides ready access to attic.

Fall is a good time to check the condition of the house and make improvements in equipment before winter sets in. These repairs and additions cost from \$100 to \$350

9. Insulate

Insulating boards nailed to under side of rafters will make house warmer in winter and cooler in summer. If attic is too low to use, insulation can go on top of or between attic floor beams. It can also be blown in between rafters and studs.



BASEMENT

1. Whitewash Walls

Apply whitewash or paint to cellar walls and partitions to keep cellar clean.

2. Repair Floor

If concrete floor is out of repair, resurface, or if there is only a dirt floor, lay a new one of concrete.

3. Replace Dry Cells

Small transformers for bells or house telephones may replace cells (except where current is "direct") and so do away with the bother of renewing cells.

4. Check Electric Wiring

Do this to be sure it is in accord with requirements of National Board of Fire Underwriters and local insurance company.

5. Improve Heating

If the system is an old warm air one it can be improved by adding cold air return registers and installing fan to force air through whole system or in single pipe to benefit a room difficult to heat. Also it can be improved by adding air-conditioning equipment. If the system is steam or hot water, replace old valves by more modern efficient ones. Cover boiler and pipes with asbestos to conserve heat and make cellar cooler. Attach indirect heater to steam boiler to heat water for plumbing system

while heater is in operation. Add humidifiers or complete air conditioning to at least one room.

6. Add Oil Burner

Can be attached to old heater under proper conditions.

7. Install Thermostat

Can be used with any type of fuel to control heating system automatically.

8. Install Electric Furnace Stoker

A device for automatically stoking a coal furnace and removing ashes to ash can.

9. Install an Incinerator

A gas-fired incinerator can be added to house already built which, even without hoppers from floors above, is an improvement upon the "store and collect" method. Will burn both garbage and trash.

10. Build Bottle and Can Chute

To empty into a receptacle outside house.

11. Add New Closets

Cold closets for fruit, vegetables, preserves and wines can be inexpensively added by using wall board partitions. Also storage closets with special racks for luggage.

12. Add No-Fuse Box

Eliminates the necessity of changing a fuse.

13. Add Toilet

For gardener or laundress who does not live in the house.

14. Install Metal Laundry Chute

Fits into small space; it is sanitary and time saving.

15. Bring Laundry Up To Date

A new washing machine, ironer, and dryer can be added, one at a time, to make laundry more efficient. Improve lighting and add cupboards for laundry supplies.



16. Make Dry

If walls are damp, damp-proof with one of the materials (Continued on page 116)

NEW FURNITURE



Up in the corner, part of an eighteenth-century English bedroom silhouetted against the yellow and white of a Columbus Coated Fabric. The inlaid dressing table is by J. Widdicomb's, an upholstered chair by Furniture Specialties'. Below, the cabinet-cum-bookcase comes in units. Kittinger's sofa filled with grace, Elgin Stronachs; the coffee table, Imper. A light wood striped chair, Jacob Bodart, and an upholstered arm chair by W. and J. Sloane. Above is a B. chocolate and white wall paper by drop for Woodard's iron dining room furniture. Here it is painted white. It might be any color. The chair seat is covered in fabric.

GAINST PAPERED WALLS

A symposium of designs

launched this fall by

American manufacturers

ONE of the most frightening moments in the making of a room is when you stand before a wall covered with year before last's apple green and try to make the painter get just the shade you want. This is a negative reason for wall paper. There are plenty of positive ones. Because it makes an impersonal, architecturally undistinguished room personal and distinguished. Because wall paper people are giving us increasingly beautiful papers. Because it is little more expensive than paint. Because it gives you color and pattern and so much charm.

The new papers range themselves into three types. Classic, clean, simple and adapted to period or no period. Chintz, English or American. Metallic, which is as modern as the Ford plant.

About the furniture, all of it is compact, neat, scaled to an apartment or a medium-sized house. None of it is overpowering and so it is as eminently livable as it is sound in proportion. There is no radical departure noted here. The modern is extremely simple, the line unmarred by extraneous decoration. The period designs are well informed. The adaptations show intelligent blending. It is furniture to buy with the feeling that you will want to keep it indefinitely, without reservations.



metal paper as predicted by House
ul, silver with rust cross-hatch-
ynolds Metal. The bed by Johnson-
Johnson; a parti-color dressing
and a porthole mirror from Charak.
a lattice of white leaves on an
layflower wall paper. A classic ma-
Whitney, a fat chaise, Century,
slim-legged desk with cupboards
by Tappe, de Wilde and Wallace





The garden of Mr. and Mrs. Charles K. Cummings at Beverly, Massachusetts, is a series of terraces leading down to marshy land bordering the sea. Everywhere from the garden one sees the backdrop of blue water. Perennial borders are set in the highest terrace shown in the two upper photographs, and the entire garden is surrounded by a picket fence of the same site detail. The basin at the left, set in a stone slab, occupies a place at one end of the lower terrace. Here the daily supply of vegetables, gathered from the garden, is washed before being taken into the house. Recently redeemed marsh land on the lowest terrace is given to wild roses, bayberry, seaside pinks.

TERRACED To THE SEA

the lowest level and seen from one end of the terraced gardens is a greenhouse containing mimosa and camellias. This has pink walls, extended to inclose the small paths outside it. One of these is devoted to the other to various herbs, and a hedge is not the least of the garden's features. The small white sculptured figures and white fantail pigeons bring points of interest and a feeling of formality to the whole



“Please tell me”

Conducted by ETHEL B. POWER

Each month this page answers questions of importance to home owners who write our Readers' Service Department

QUESTION 241: The paint is flaking off the red cedar clapboards of our house. Do you consider it necessary to burn off all paint before repainting? What can we do to stop the flaking?

ANSWER: It is difficult to give a recommendation without knowing what is causing the paint to peel. If a good quality paint was used and applied when the boards were dry and clean it should not peel. Apparently there was some condition that broke the bond between the paint and the wood. Putting new paint on top of the old will not rectify this as the old paint will continue to peel and take the new with it. Generally a complete scraping removes all paint that has a tendency to lift off and the new paint may be applied over as much of the old as remains on the boards after scraping. If, however, there is any question as to the permanency of the bond between the wood and the existing paint it should all be removed either by burning or thorough scraping before any new paint is applied. Call in the best painter available, let him diagnose the trouble and provide a remedy.

QUESTION 242: Four years ago I began remodeling an old farm house somewhat extensively. Walls were insulated, new plumbing and heating systems installed, old ceilings were newly kalsomined and old plaster walls sized and papered. In less than six months the paper started to peel. We then tried painting the walls and repapering but still it peels. What do you suggest?

ANSWER: My supposition is that there is some chemical action in your plaster which causes the trouble with the wall paper. In old, well-seasoned plaster, continued chemical action is unlikely to exist, but I suspect that the rather drastic alterations have made some patching of the plaster necessary. If this is the case it may well be that the fault lies in this new plaster, although if thoroughly and properly sized this should not be so. Chemical action in plaster will react on paint just as it does on paper so that the paint instead of protecting the paper simply peels off and takes the paper with it. Or did you perhaps apply the paper to the paint without first killing the paint? Painted walls should be washed down with sal soda and water and sized before paper is applied. Your best course is to ask an expert paper hanger for advice.

QUESTION 243: I particularly like the colors used on the interior walls of the houses of Charleston, South Carolina. How can I get these colors?

ANSWER: I do not recall any particular colors that predominate in the Charleston houses. Good paint is the result of complicated formulas evolved in laboratories by experts. Since proper mixing is not the least of the items responsible for success, the amateur and ordinary painter does well to purchase ready-made paints from reliable manufacturers. This of necessity limits one to the color charts of the manufacturers and such variations as may be achieved by the addition of raw color to one of these shades or by combining one or more of the manufacturer's colors. So if you have a particular color in mind, give a painter some object to match and let him experiment until he achieves it—a task which is often complicated by the facts that wet paint and dry paint do not always give the same result, that large masses of color are quite different in their effect from small samples, and that many painters seem to have no “eye for color” and are unable to detect variations in shade. In the hands of an expert, however, the story is quite a different one, and definite colors are obtained by the application of one color over another, often to the extent of several coats or by glazing. In “Their Special Formulas” (HOUSE BEAUTIFUL, April, 1934) note the methods, for instance, by which the decorators mentioned obtain warm brown and off-white.

QUESTION 244: I have built a rustic summer house which requires a thatched roof. Can you tell me what is the best way to go about making one? I have seen a good many thatched roofs on small houses and outbuildings in Europe, but there do not seem to be many examples in this country. How can I find a man skilled in this work?



ANSWER: The laying of thatch, although seemingly simple, requires more skill than just following a set of directions. Because of our high winds and driving rains thatch is not a practical roofing material for this country and although quite legitimate for a garden house where a leak or two is of less importance, it offers difficulties which make it seldom used. It is difficult in the first place to obtain proper thatch and even more difficult to locate anyone skilled in doing the (Continued on page 98)



Rock-a-bye, Baby

ROCK-A-BYE, BABY,
PLAY ON THE FLOOR—
NO FEAR OF DRAFTS,
OR COLDS ANYMORE.
WHEN THE WIND BLOWS
OUR STORM SASH WILL KEEP
THE HOUSE WARM AND COZY
SO YOU CAN SLEEP.

● Winter Windows, often called storm sash, are simply *extra* windows placed outside your regular ones. They are handsome additions to your house, quite inexpensive to install and worth infinitely more than they cost because they really do guard the health of your

family by eliminating drafts and maintaining even, healthful temperatures during cold weather. Winter Windows should be one of the first things to consider when you plan to modernize your house. Because they soon pay for themselves in fuel savings, the added comfort and health protection they afford are really yours without cost.

● Almost as important as Winter Windows themselves, is the quality of the glass with which they are glazed, for, when they are installed, you look out of the room through *two* panes of glass. Only the *best* glass can give you the clear vision you want. That is why L-O-F Quality Glass is so generally preferred. It is brighter, clearer and flatter than other brands. You can always identify it by the familiar L-O-F label which appears on every light. Libbey-Owens-Ford Glass Company, Toledo, Ohio.

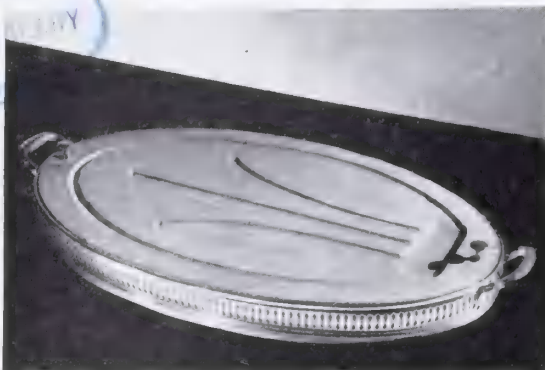


WINTER WINDOWS SAVE UP TO 25% ON FUEL COSTS
LIBBEY · OWENS · FORD
QUALITY GLASS

TO OIL THE DOMESTIC WHEELS

Write to House Beautiful Shopping Service, 572 Madison Avenue, New York, for the names and addresses of shops selling these articles. The prices are subject to change. Usually there is a charge for mailing

Planked steaks and fish should come to the table on their own planks, especially when surrounded by a nice chromium frame and handles. White wood plank with handles for taking out of oven. Set, \$11.34



You who like your tea to stay piping until you're ready to pour will love this chromium tea pot with a tea ball on a chain. Tea ball can be raised out of the water by the knob on the cover. \$4.50



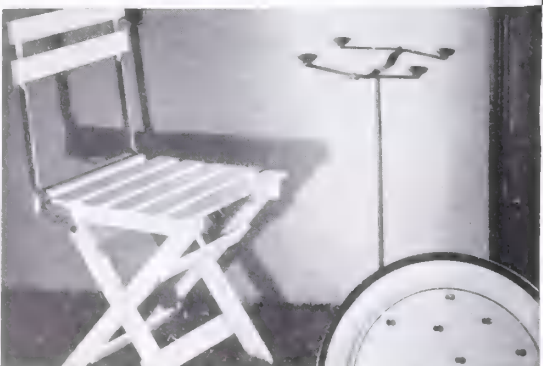
This small squatty tea set is called Penthouse—don't ask us why. Of domestic Limoges china in white with three blue stripes. You can get cups, saucers and tea plates to match. Pot, \$3; cream \$.75; sugar, \$1.50



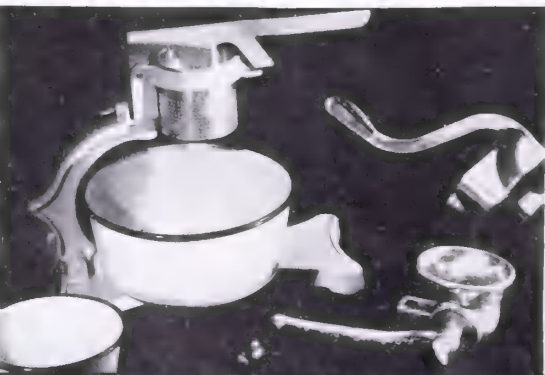
Did you ever see a salad shaken? This wooden bowl does it. Dump in your salad, dressing and garlic, put on the lid, hold handles firmly and shake. In light hard wood. Two sizes, 11½" is \$15.85; 12½" is \$16.85



Six brass tulips on hollow stems attach to the hose by a tube and water the garden effectively on all sides of it. Take it south with you after your garden is tucked in for the winter. \$6.50



It does all manner of kitchen tricks: rices potatoes, squeezes fruits and grinds up oddments. A sturdy metal frame sits four-square on the table and holds an enamel bowl. Has screw attachment for utensils. . . . \$7.95



Take them south for your garden: a folding painted wood chair, at \$5. The metal spike sticks in the ground and the top support has four rubber suction cups to hold the big tin tray. Holder, \$2; Tray, \$5



Lester Gaba, who can make anything out of soap, turned his hand to these tin trays, using mad Mexican designs. They're big enough to hold your plate and a glass at a buffet supper. Any one of them costs \$1.35

Dreams come true in these new WALL PAPERS

By Marion Holly



walls that are distinctive and restful in smart effectively harmonize with the Directoire dining adjoining. Living room pattern is Mayflower with border 14852. Dining room paper is Mayflower 5026 with border 15026. Direct color photograph of Mayflower Wall Papers, World's Fair.

from living room into small library and stair-
nic library paper is Mayflower pattern 5682.
r hall paper is Mayflower pattern 5630.



or growing
firmly fur-
m is papered
terned pale
The border of
s the window
One of the
rooms in the
Mayflower Wall
paper pattern
border 15100.



Alluring green floral effects in the wall paper and restful brown fabrics give character to this model bedroom in the World's Fair House of Mayflower Wall Papers. Wall paper is Mayflower pattern 5970 with border 15970.

PERHAPS you, like myself, have long wondered why our vaunted American ingenuity hasn't been directed toward the production of truly beautiful wall papers priced within the limitations of the average purse. Well, this is to tell you that we've both been wrong in our assumptions.

I learned my mistake just recently at the Chicago World's Fair where numbers of the fascinating model homes were decorated with some of the loveliest wall papers it's been my privilege to see. And time after time, when I inquired, the paper turned out to be the Mayflower brand—truly exquisite in pattern and priced almost absurdly low.

Most fascinating is the new *Washtex Finish* of these Mayflower Wall Papers. You can safely sponge it clean of ordinary soil. And Duofast colors give the exquisite and unusual, new Mayflower patterns long-lasting charm.

All the Mayflower papers hang smoothly, wear wonderfully—and the reassuring Mayflower trade-mark is on each selvage. You'll find that most alert wall paper men proudly feature this good-looking, moderately priced line. Ask for it by name.

As a real help in redecorating, make sure to send in the coupon below — or a note — for Mayflower's expertly written, new, free book on room arrangement.



Mayflower Wall Papers, Dept. HF.,
Hogans Park Station, Chicago, Illinois
I would like to see your arrangement, please.

Address _____

City _____

State _____

© 1934 Mayflower Wall Papers



Courtesy The Davey Tree Expert Co.

Autumn

HOLDS A FESTIVAL OF COLOR AT THE GREENBRIER

Splashed in crimson and bronze and burnished gold, bathed in warm sun and crystal-clear air, the Alleghenies call devotees of country living to The Greenbrier in autumn. For life at The Greenbrier is attuned to the mountains in their October glory. Like to ride? Miles of bridle trails—through

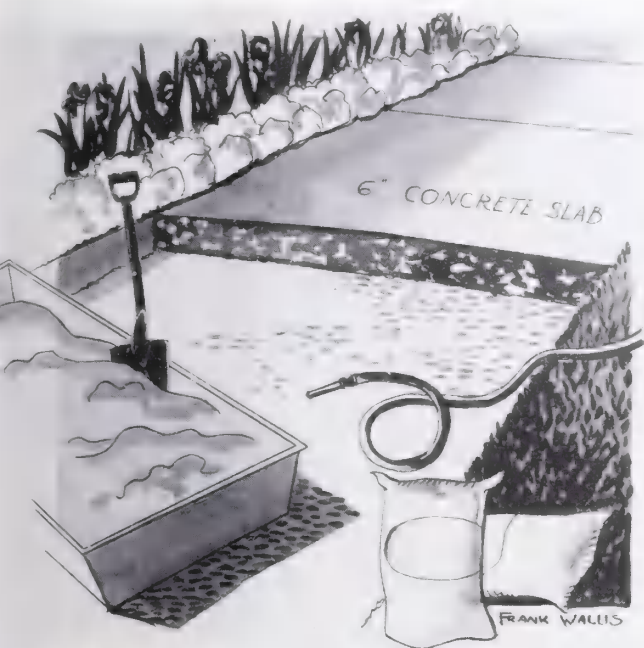
fragrant woods—along winding streams—to mountain tops. Prefer tennis—golf—or polo? Keen competition will stimulate your game to top form. Feel like lazing in the sun? It's worth it. In this golden mood of Indian Summer, each moment seems suspended in beauty that should last forever.

Autumn season rates at The Greenbrier are very reasonable—from \$6 per day, European Plan, with A la Carte or Table d'Hôte service optional; from \$12 per day, American Plan. Illustrated literature describing The Greenbrier will be sent to you upon request.

White Sulphur Springs

WEST VIRGINIA

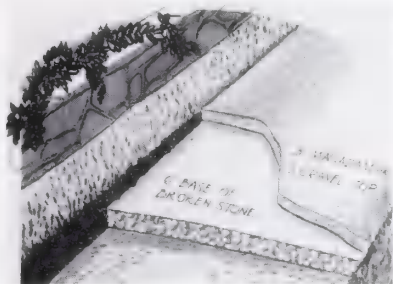




The Driveway To Your House

by FRANK WALLIS

It may not seem necessary for the average home owner to consider new roads for his property. Pick-up on the annual maintenance of his present driveway is itself sufficiently disturbing that almost complete rebuilding would be a sound expenditure to run. For even with the foot drive, where traffic does little more than for pleasure and an occasional fuel truck, construction is poor economy. Wear and a few frosts, the lumpy, crumbling drive requiring constant care. To a large road building simmers an annual repair job. A comparison of the various types of surfacing at least give you a good basis in considering the problem.



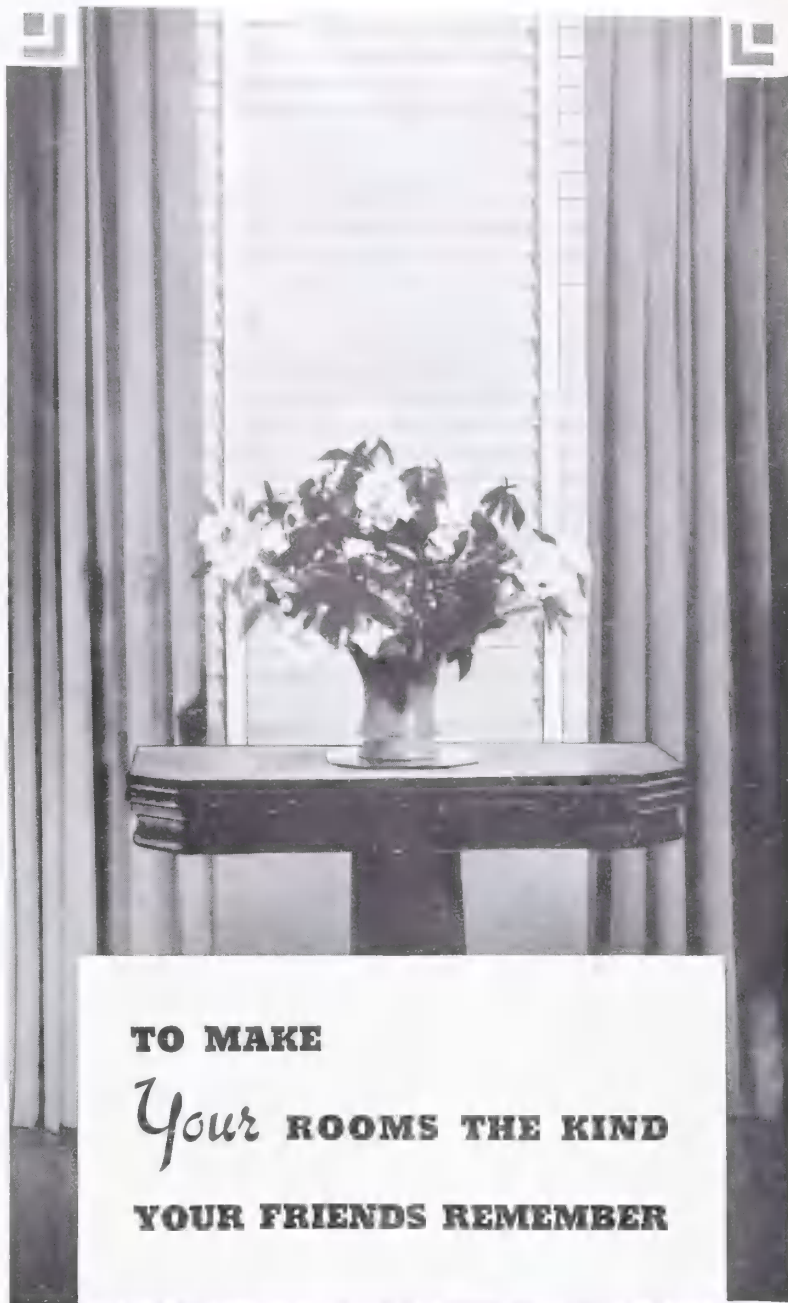
MACADAM. Under this category is included the extensively used gravel (similarly built), also slag and shell, any one of which may be finished with a dust palliative or tar binder. Briefly, the base in each case may be 6 inches of broken stone, ranging in size from 1½ inches to 3 inches. Macadam or gravel tops should be 3 inches thick, screened free from stones larger than 1 inch. Slag and shell are used likewise as a wearing surface. Finished top is wetted, rolled and crowned. Cost: about \$1.00 per square yard. POINTS IN FAVOR OF THESE TYPES: Low initial cost. Materials obtainable throughout country. Easily installed. Color is pleasing. POINTS AGAINST: Disintegration comes quickly. Loose particles are thrown on the lawn. They are dusty. React rapidly to rains and thaws, requiring constant care. Expensive in the long run.

A driveway for the small, the shortest line between garage usually provides the plan. On the large, rambling estate it may be desirable to introduce a variety of surfaces to afford sudden vistas and landscaping. It is vitally impossible to delve into the question of drainage. As in all road-making, the surface must be well-drained subgrade. Soggy soil must be replaced with tamped sand or cinders. A surface stronger than its base. Obstructions through which surface cannot filter is bound to cause spring. This is the fundamental in all road troubles.

The standard types of driveway construction: macadam or gravel, cement bound macadam, asphalt, concrete paving and cobblestone. All have good points; some give a variety of adaptability to certain conditions than others. For instance, concrete and cobble are readily obtained in all states. Further west, where gravel is plentiful, brick paving will cost less. The texture and color of gravel or stone looks better at all residence. Sleek-looking concrete would carry out the aspect of a modern estate.



CEMENT BOUND MACADAM. A broken stone base (similar to macadam road) of 7 inches is rolled and compressed to 6 inches to reduce voids and true up surface. The second operation



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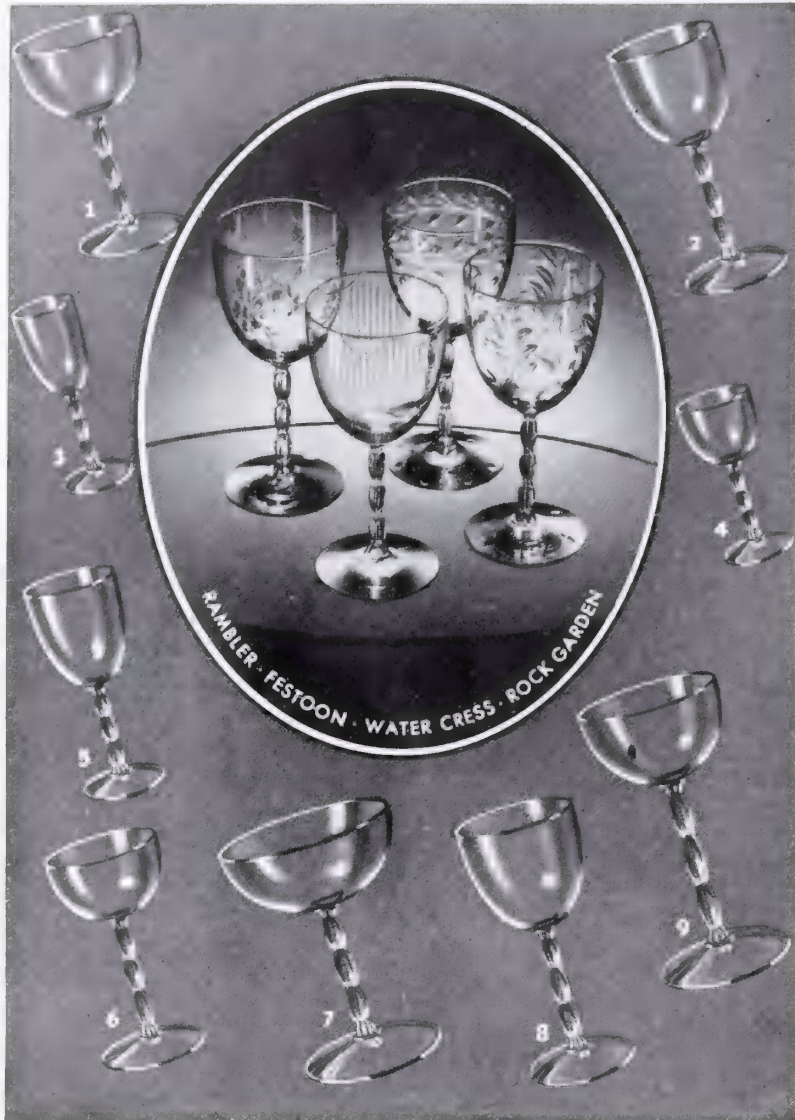
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ADDRESS

Fostoria Presents

"WESTCHESTER"

a charming new design in stemware



1—Cocktail... 2—Wine... 3—Brandy... 4—Cordial... 5—Sherry
6—Creme de Menthe... 7—Champagne... 8—Claret... 9—Rhine Wine

HERE is "Westchester," Fostoria's newest pattern, thought by many to be the most beautiful stemware design of the year.

"Westchester" comes in every necessary shape for correct service—in crystal, in colors including Fostoria's gorgeous new Oriental Ruby and in combinations of color and crystal. It is available in a

number of interesting and beautiful cuttings and etchings; also a new and lavish gold treatment.

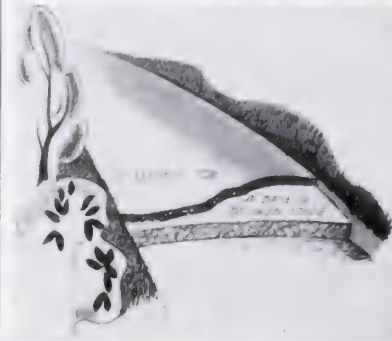
See this beautiful stemware at your store—as well as Fostoria's almost limitless selection of other charming pieces. May we send you our booklet, "Correct Wine and Table Service"? Fostoria Glass Company, Moundsville, W. Va.

Fostoria



THE GLASS OF FASHION

consists of a thick, creamy grouting, 1 part cement to 2 parts sand, rolled and compressed into the stone aggregate, forming a binder. This method leaves some of the stone showing on the wearing surface, as in a mosaic. The finish is crowned and dragged with a strip of wet burlap. Before installing, a one-inch by two-inch wood strip is placed on the sub-grade to provide a crack-preventing joint. COST: About \$1.30 per square yard. POINTS FOR: It is a fair substitute for concrete, since it contains a high percentage of coarse aggregate. Its color and pattern are interesting. Is simply applied. It is non-skid. POINTS AGAINST: Its strength depends upon depth of penetration of grout. Unless expertly done, cracks appear. Must have immediate repair.



ASPHALT, HOT AND COLD. These pavements are mixed, handled and laid, hot or cold, on a four-inch base of clean, dry aggregate, stones no larger than 1½ inches. Both courses should be well rolled after each operation and top finished with finely powdered hard stone. COST: About \$1.45 per square yard. POINTS FOR: Both give good service and are used universally. They make excellent materials for reconstruction and repairs on all types of roads. Their elasticity eliminates nearly all cracking. One make, Colprovia, is a cold process that can be stored until wanted. Will not harden until it is compressed with a roller. POINTS AGAINST: Poor grades are to be avoided, as they have a tendency to get soft and rutty in extremely hot weather. Hot asphalt requires more equipment; its cost is usually higher.

CONCRETE. A slab 6 inches thick makes a good driveway. One half-inch joints, tar-filled, are placed transversely every 30 feet. The mix is 1 part cement, 2 parts sand and 3 parts broken stone up to 1½ inches in size. COST: About \$1.95 per square yard. POINTS FOR: One of the most durable types of construction. Will stand hard wear and is eco-

nomical in the long run. Install ordinary labor, with material available nearly everywhere. POINTS FOR: It has a hard-looking surface with much traffic, will become sleek. Under severe conditions, are liable to heave and crack.



BRICK PAVEMENT. On a 1 concrete base, a 1½ inch sand is leveled off to receive bricks. Bricks are laid dry. When using a pattern, the Olean, which is a 1½ inches thick, 4 inches wide, 8 inches long, the shoulder or edge is laid on edge in thin mortar. All bricks are laid flat. This provides proper thickness of sand cushion as a stopping place for the sand edge. The joints are ½ inch filled with an asphalt filler. COST: \$2.45 per square yard. POINTS FOR: Makes a lasting pavement. Is sufficiently rough to eliminate skidding. Colors in dark browns and grays monize with landscaping. It is a water-proof road. Brickwork laid in a variety of patterns. POINTS AGAINST: High first cost. Cannot be repaired quickly; needs two distinct

COBBLE STONE. This type is to brick pavement. Its points against, are the same. The beauty of the small granite blends admirably with old-world architecture. The play of shade in its texture makes it the most interesting of all driveway faces. COST: About \$2.60 per square yard.

ALL DRIVEWAYS SHOULD have a crown on both the finished surface and the subgrade. Where it is not obtained broken stone for the base or cinders may be used at the edges. These substitutes should be by 2 to 3 inches in thickness. A driveway job is unusually small. A power roller is not recommended.



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A REPRODUCTION OF A VERY OLD AND A VERY LOVELY PATTERN, NOW MADE BY A NEW PROCESS

Every hostess, when entertaining in her own home, appreciates the importance of an attractive table. Linen, glassware, silver must be of the best. The table service, which primarily introduces the element of color, will be chosen with particular care, that it may truly reflect her good taste. * * * Wedgwood Queensware—valued alike for its beauty, its quality, and its prestige—has graced the tables of the World's Aristocracy for more than a century and a half.

The favorite Wedgwood patterns are carried in the stores in open stock. This not only makes it convenient to replace lost or broken pieces, but also enables one to procure a complete service through the purchase of a few pieces at a time. After selecting the pattern desired, the set may be started with the dinner plates, or tea cups and saucers, or any other pieces, and additions may be made as opportunities arise. Many, indeed, prefer to collect a service in this manner.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

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WEDGWOOD

Mark on
Jasper, Basalt,
Queensware, Etc.

WEDGWOOD

Settling Down

CONTINUED FROM PAGE 43

an arm chair, a square lamp table, a secretary, bookcase and corner cupboard. A living-dining table to put into your living room will cost anywhere from about twenty to sixty dollars and you can get side chairs from as low as six to eleven dollars. A coffee table is about \$16.99. You can buy a dresser, chest and a bed at Macy's for \$46.95, a night table for \$6.99 and a vanity, bench and chair for \$32.97, or four pieces, a dresser, chest, vanity and bed, for \$149. Chaise longues vary, beginning as low as \$16.98, and boudoir chairs may be had as low as \$7.98. These prices are subject to change but give you the general range.

FIGURES ON MODERN furniture, estimated by Lord & Taylor, make a sum total of \$650 for the living room. In this is a large table, a sofa, two comfortable chairs, two guest chairs, a coffee table, two end tables, a pair of bookcases, a mirror, a screen, a picture, four lamps, a broadloom rug (at \$60), draperies, glass curtains and rods and an allowance of \$20 included for ash trays, vases and so on.

A MODERN FOYER is \$135. In it you would have a rug, a desk and chair, a lamp and a picture. The dinette is \$190. This gets a table and four chairs, a console, a pair of floor lamps, a rug and \$10 allowed for accessories. The bedroom is \$575. In it are a full sized bed, mattress, spring and pillows, a broadloom rug, draperies, glass curtains and rods, a bedspread, boudoir chair and lamps. The sum total for these rooms is \$1550.

FOR \$1428 ALTMAN is prepared to furnish a living room, dinette and bedroom in neoclassic or classic modern style. The living room has a slightly Georgian feeling while some of the smaller pieces are Chinese in character or line. A wing chair is covered in chartreuse, the sofa in magenta corduroy, and two chairs in white. Draperies would be chartreuse, the principal accent color, with white tape appliquéd to form large diamonds. A low bookcase with commodore at either end stands in front of a window. It is painted ebony, the inside white. The living room costs \$693 for the following: a Wilton broadloom rug, nine by twelve, the bookcase, a three-part sofa, the wing chair, two lounge chairs, a coffee table, a side table, two fruitwood commodore and draperies.

THE DINETTE HAS a decided Directoire character, the central theme white and green against a sea green background, the walls of spun glass paper. The curtains are a gay striped chintz, of sea green and claret, and the floor is covered in linoleum with a decorative inlay. This comes to roughly \$345 and includes linoleum, a small sideboard, a round table, four side chairs and draperies.

THE BEDROOM FURNITURE is enameled a soft green and decorated with gold. Draperies are a swag pattern chintz. The rug is cocoa color. The total is \$390 for a double bed, a dresser and mirror, a chest, a dressing table, a bench, a night stand, a chair, a rug and draperies.

FOR ABOUT \$248.74 Macy will the following modern pieces living room: a walnut desk, and plaid chair, a walnut coffee table, a walnut desk chair covered in fabrikoid, a ten-shelf mahogany case and a walnut bridge table piece dining room set in C. elm is \$319. For your bedroom eggshell and red enamel set of a dresser, chest and bed is \$19.99, vanity and mirror is \$19.99, stand \$11.99 and a bench, \$6.99.

W. & J. SLOANE, which specializes in eighteenth-century furniture, furnish an apartment which has room, dining room and two for twenty-three or twenty-four dollars, in that period.

ALTMAN DOES AN eighteen living room for \$619.50 and provides an Altman Wilton velvet picture nine by twelve, a Chippendale carved cabriole legs and down upholstered in damask, a wing chair, upholstered in damask, an occasional chair, a pillow-top chair, a breakfront mahogany with a decorated interior, a tip table, a mahogany end table, mahogany side table, one pair draperies lined with saten pairs of celanese curtains. A is allowed in this total for lamps and pictures.

THE DINING ROOM totals \$24 an Axminster carpet, eight mahogany table, a decorated server, four chairs and a linen draperies. \$35 is allowed for lamps and pictures. In the bedroom furniture, hooked rugs, draperies are used. The value is \$302.80. There are three hook 4'6" solid walnut bed with innerspring mattress and night table, dresser, hanging high chest, side chair, bookcase covered in glazed chintz, chintz draperies, two pairs of curtains, and \$40 allowed for lamps. The three rooms add \$1165.80.

FOR AROUND \$360.77 Macy will supply these pieces for your eighteenth-century living room—a Tudor covered in yellow, a Tudor wing chair in muslin, a large white side chair, a walnut knee-hole desk, a mahogany table, a mahogany coffee table. \$171.06 you could get for a room a buffet, server, four chairs, an arm chair and a table. \$161.90 a three piece bench, a chair, small end bench and night table. The mounts up to approximately \$360.77.

SO MUCH FOR furniture. The set of silver occupies the brideham recommends a set of forks, knives, butter spreaders, salad forks, creamers, coffee spoons, sixteen teaspoons, three tablespoons. In La (shown on page 44) the set is \$167.57, in Rose Marie, \$175.56, in Fair Hunt Club, \$175.56, in Fair (Continued on page 93)



This attractive Empire living room is lighted by the Fontainebleau ceiling fixture, \$18.00, and the Elba bracket, \$15.00. The Chase Empire lamps, shown from left to right: The Carrollton, \$37.50. Base only, \$22.50. The D'Orsay, \$39.00. Base only, \$22.50.

Imagine beautiful lighting fixtures like these for only \$6.37 a month

Now you may light your home beautifully and inexpensively—with lovely, new Chase Fixtures—*paying for them in small monthly amounts.*

No longer need you put up with unattractive, old-fashioned lighting fixtures that spoil the beauty of your home. Now for a dollar down and a little each month you can have the very finest fixtures in your living room—or in your entire home.

Chase Fixtures and Lamps introduce an entirely new and extensive way of adding charm to your home, for when you improve the lighting of a room you improve its whole appearance.

Now to replace the fixtures in one or more rooms. Refixturing is so easy—and costs far less than you may think! The fixtures are quickly detached and into their places go these elegant wall brackets and chandeliers. It is as simple as changing your curtains.

No matter what your scheme of interior decoration, Chase

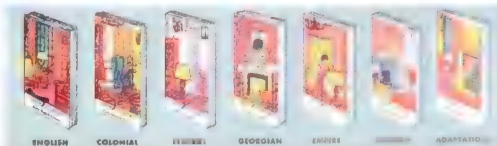
Fixtures and Lamps will harmonize with your furnishings, for Chase Lighting includes fixtures and lamps in smart Empire designs, in quaint Early American, stately Federal and Georgian styles. Sturdy fixtures in iron and bronze finishes for Early English homes, and many exquisite lamps and fixtures in Classic Modern designs.

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NATIONAL SILVER's informal service list includes sixteen teaspoons, eight forked spoons, eight bouillon spoons, eight knives, dessert spoons, butter knives, individual salad forks, three spoons, one two-piece steak set, one-piece game set, a gravy ladle, sugar tongs, olive fork, sugar cheese server, butter knife, jelly and small cold meat fork. In all this is \$250.93, in Gadroon.

AND BARTON's price on eight teaspoons, dessert spoons, heavy forks, dinner forks, dessert dinner knives, three serving spoons \$192.34 in Francis the First pattern, \$174 for the same assortment in Antique.

W. SMITH suggests eight dessert spoons, dessert knives, salad forks, butter spreaders and sixteen teaspoons Fiddle Thread at \$114.67 or the pieces in Edward VII (see list) for \$111.34.

HAS EIGHT teaspoons, dessert spoons, cream soup spoons, dessert forks, readers, individual salad forks, forks and iced tea spoons for the Lotus pattern and \$150 in Rose.

LISTS SIXTEEN regular tea spoons, eight dessert forks, dessert spoons, individual salad forks, butter knives, cream soup spoons and one spoon in Rose Point for \$128.11. The same in the Normandie pattern for \$176.

LUNT AND BOWLEN estimates minimum would be 48 pieces, eight dessert knives, flat butters, regular teaspoons, individual salad forks, cream soup spoons, dessert forks for \$120.66 in their Classic pattern. There is a modern Classic chest in yellow, black which brings the price to \$116.

SETS A set of Cascade design for eight people at about \$116. The eight pieces are eight teaspoons, eight dessert forks and knives, salad forks, butter spreaders and cream soup spoons for this number Symphony in white weights is also \$116.

EXT. Mosse has worked out a set for \$402.95. You can spend less. But this is a party. Marking would be extra. Includes, for the dining room, breakfast cloths, two informal sets for luncheon, one formal set for luncheon, two white damask cloths with napkins, one dinner cloth and napkins and a supper set, totaling \$177. For the bedroom: there are eighteen fine sheets and pillowcases, two pairs of blankets and two blanket covers, \$150. The bathroom gets a dozen towels, a dozen face cloths, two bath mats, two dozen linen towels, a dozen guest towels and one set, \$75.95 in all.

DE MAISON DE BLANC budgets for linen at \$515.15. For the dining room a breakfast set for four, a set for eight. Three white damask cloths with napkins, a colored dozen tea napkins is \$152.25, monogrammed. For the bedroom a dozen percale sheets and a

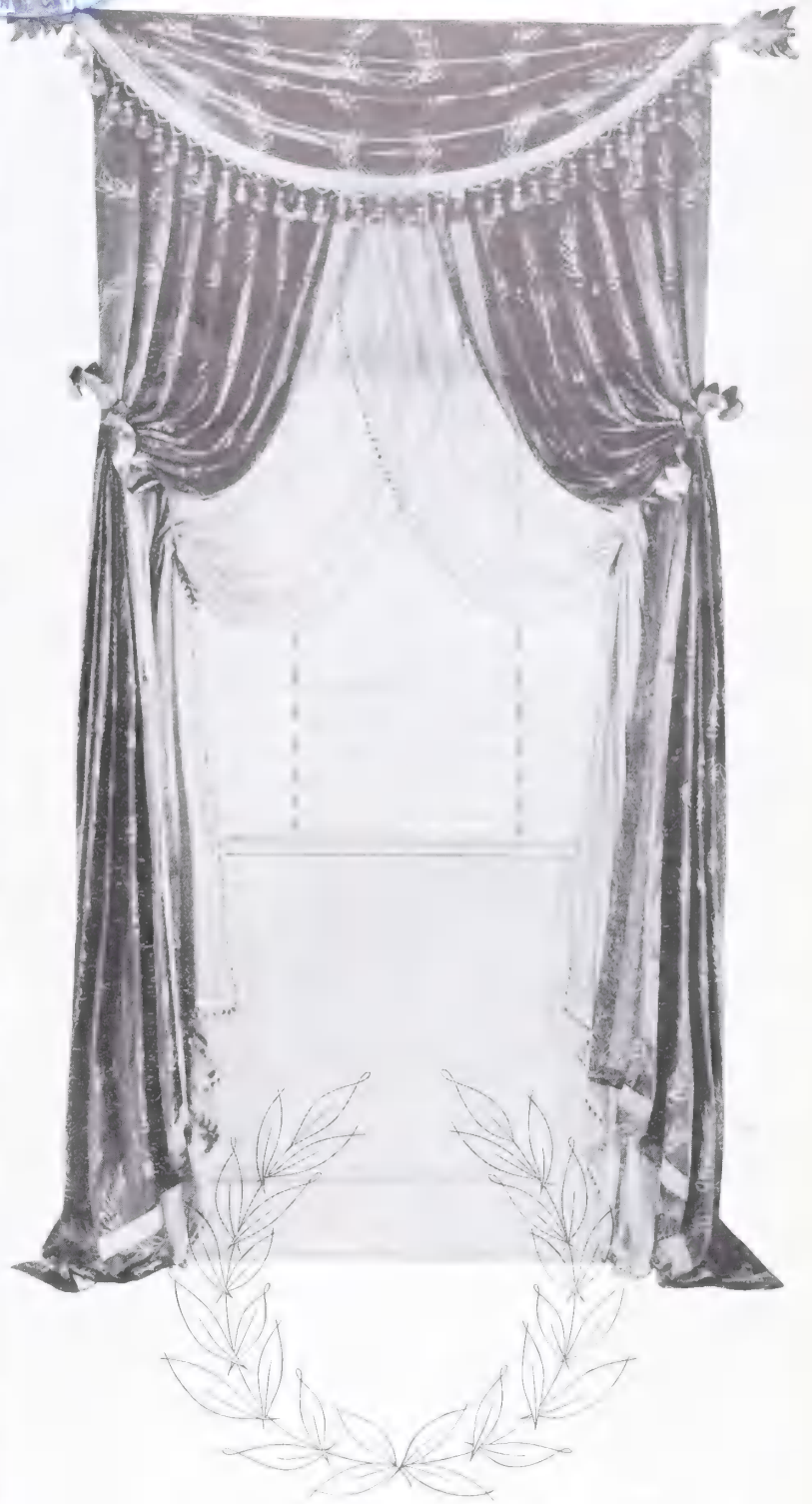
dozen pillow cases, one pair of handkerchiefs, embroidered linen sheets with a pair of linen pillowcases, all monogrammed, a pair of candlewick unbleached muslin bedspreads, two pairs of blankets and two bed quilts, \$261.35. In the bathroom: a dozen bath towels and wash cloths in two styles, four bath mats, two dozen hand towels, one dozen face towels, and a dozen guest towels come to \$89.30 with monograms. For the kitchen a dozen glass towels and a dozen heavy linen kitchen towels come to \$12.25.

LÉRON'S LINEN TROUSSEAU costs exactly \$275. For this you get a thirteen-piece damask table set, and another of Seta silk, a seventeen-piece luncheon set, a dozen kitchen and a dozen glass towels. Then there are a dozen percale sheets, 72 x 108, and a dozen percale pillow slips, two blankets, two satin comforters and two spreads. For the bathroom all pieces may be had in white or in color. They are: a five-piece guest set, a dozen bath towels and wash cloths, two bath mats, twelve linen face towels and twelve linen guest towels. A hundred and fifty-two pieces in all, surely generous enough for the most ambitious bride.

YOU CAN GET a trousseau at McGibbon for \$248.75. This would include for the dining room one double damask tablecloth and a dozen napkins, a dozen fancy tea and a dozen lunch napkins and one luncheon set, totaling \$44.50. For the bedroom eight percale sheets, twelve percale pillowcases, four Irish linen sheets and a pair of linen pillowcases, two pairs of blankets, two blanket covers and two satin comforters, making \$170.75. For the bathroom: a dozen Irish linen huckaback towels, a dozen of the same sort in guest size, a dozen bath towels, three bath mats, and a dozen wash cloths, for \$33.50.

FOR YOUR EARLY American apartment, Altman suggests that you spend \$62.93 for china. This would include breakfast for two (Beatrice pattern) \$15.10, luncheon for four, Colonial pattern, \$10, and dinner for eight, Willard pattern, \$37.83. Glass for this apartment would be \$65.16, including four footed tumblers, eight cocktail glasses, eight water goblets, wine and champagne goblets, finger bowls and plates for them, iced tea glasses, tomato juice glasses, crystal candelabra and two crystal compotes to flank it. In the classic modern apartment the china would come to \$55.89 for the same number of people, using the Black Stitch pattern for breakfast, \$15.53, cream china with tangerine bands for lunch, \$8.95, and the Biarritz design for dinner, \$31.41. Here the glass would total \$55, including tomato juice glasses, two candelabra and a bowl for the center of the table. In the eighteenth-century apartment, the china would be \$69.65. Savoia, cream with a narrow flame and black band, for breakfast, comes to \$19.90; Chatham, cream with an embossed floral rim, for lunch, \$15; and the Sampler for dinner, \$34.75. The glass would be \$30.41, including tomato juice glasses, a flower bowl and four candlesticks.

OVINGTON HAS A set of modern Lenox china for eight at \$120. But other china for eight, very modern and charming, is as low as \$19.50. An earthenware breakfast set for two would be \$15. They figure that about five dozen glasses



CLASSIC LAURELS FOR MODERN WINDOWS

THIS new lustrous drapery damask, simply patterned in formal garlands, is a distinguished contribution by Orinoka to the revival of classical motifs in decoration. It comes in gold, green, mulberry, eggshell, brown, blue and crimson—colors that are both important and permanent, for Orinoka's yarn-dyed materials are authentically dyed as to period, and they never fade. Every bolt bears this guarantee: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods, or to refund the purchase price." That's why you may feel secure in the economy and quality of your investment when you buy Orinoka's sun and tub fast draperies!

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In any position, Pella Venetian Blinds hang with a symmetry never before achieved in this form of window shading and ventilating. No gaping space between blind and window-head; no irregular or sagging stack of slats when blind is drawn up—but a trim, compact gather that occupies 20% less space and affords a maximum of light. A neat metal housing conceals the raising-and-lowering mechanism. A unique contrivance automatically locks the blind at any desired point. An unobtrusive device displaces the old-fashioned tilting bar—firmly holds the slats at any angle, fully open or perfectly closed. Controlled lighting to suit any mood—soft mellowness for relaxation; full radiance for geniality; complete seclusion when wanted.

Pella Venetian Blinds are easy to install—or to remove (as for cleaning). The entire blind slips into or out of hangers without the use of tools. To grace and operating facility are added rare quality and rich finishes. Fine materials. Fascinating color combinations—in deep shades or delicate tints—to harmonize with any decorative motif. Nine exclusive features make Pella Venetian Blinds really different—ultra-modern—the unhesitating choice of architects, interior decorators and home owners under any careful comparison. For descriptive literature and information as to where Pella Venetian Blinds may be seen, send post-card, letter or the coupon below.

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would be right, which would allow an average of \$12 a dozen.

THE KITCHEN CAN be done in one grand tour through Macy's basement with one of their Home Center lists to check against. If you get Mirror pots and pans, you can outfit your kitchen for \$58.42. With Kook King enamel, it comes to \$67.09. The items included would be sauce pots, sauce pans, a roasting pan, frying pans, double boiler, coffee maker, colander, gem pans, pie pan, a Pyrex oblong utility pan, cake cooler, Pyrex casserole, nest of glass bowls, Severette icebox containers, covered pitcher, jelly mold, cup measures, measuring spoons, egg graters, potato ricer, biscuit cutter, flour sifter,

strainers, juice extractor, basting a set of knives, cake turner, can knife sharpener, corkscrew and opener, bread board, wooden rolling pin, bread box, storage canisters, pastry brush, percolator, circular utility brush, dish m cloths, pot holders, towel rack, brush and shovel, dish drainer, garbage can, carpet sweeper, soft broom, dust pan and mop, floor wet mop, cleaning and dustcloth and radiator brushes, chamois and brush.

PERHAPS, AFTER ALL, two cannot cheaply as one. But you can save the above estimates that two can go off inexpensively on a very fine

What Every Young Cook Should Know

CONTINUED FROM PAGE 61

the dish into something more delectable, and if this be treason let the Maryland Free State make the most of it! As to rubbing the pieces of chicken with salt and pepper and then dredging them lightly with flour, you follow the time-honored Southern formula. After this is done, though, you strike out on your own and forget whatever rules any Aunt Femima or ole Massa ever laid down for the frying of chicken. Just go right ahead and fry that chicken in butter, no matter if the whole solid South rises up to tell you it ought to be done in lard. Then, when the pieces are a luscious and beautiful brown, lay them in a baking dish, and sauté some mushrooms in the pan where the chicken has cooked, and which has still little bits of the browned flour clinging to it. When the mushrooms are tender, but not brown, add two cupfuls of light cream, grind in a generous quantity of black pepper, season with salt, and let boil up once or twice. Pour this over the chicken, cover the baking dish as closely as possible, and cook in a very slow oven for an hour. Even before you have tasted the dish (which, by the way, is divine) you see the point? One hour in which the main part of the dinner is taking care of itself, and the

cook is putting on her party dress and then drinking apéritifs like a lady with a houseful of servants.

A SOUP WHICH belongs in the realm of la haute cuisine and yet is so easy to make that the youngest young person can't possibly go wrong is a baked potatoes, broth and cream soup. Only difficulty in the way of the marvelous soup is that the young person in the kitchen is likely to tell that boiled potatoes will do as well as baked, or that maybe she can use the baked ones left from last night's dinner. Right here she had better stop. Bake those potatoes, at the same time fresh and soft and meal-baked, they must be run through the sieve, and two cupfuls of broth (chicken broth will do) added. Let simmer gently for a few minutes and add an egg yolk beaten with half a cupful of cream and finely chopped parsley. Let boil up again, and season with salt and a teaspoonful of sugar. As you think you know best and leave it to you. You had better not, for a delicious and unrecognizable soup.

(Continued on page 98)



For cooking at table: the grill makes toast and waffles, even an oven. The chafing dish burns alcohol. Both Marshall and Bowman. The double toaster has slicer and compartment for Waters, Genter. The crêpes Suzette maker, Hammacher, Schlemmer.



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ANOTHER PIECE of advice which I would pass on to those ladies who must get on in the kitchen by their wits as well as by their talents is to make the most of our progress in canning. The bride with the can-opener has for so long been the heroine of the comic strips that a careful girl is self-conscious about buying a can of anything at all. This is a great mistake for, as a matter of fact, good canned goods offer the same opportunity for imagination as does any other kind of food. It's like powdering your nose; not even the best nose can take care of itself entirely, and likewise the addition of a little this or that usually improves the contents of a can, or at least varies them.

THERE IS a sweet dish to be made of those canned blueberries which is as good as it is simple, and which at the same time looks and tastes as if it had taken time and skill. Heat the blueberries right out of the tin (add sugar, of course, if they are the unsweetened kind) and pour them into a baking dish. Then make that simple nursery dessert known as French toast, which is done by soaking bread slices in milk and egg, and frying them in butter. Lay these golden brown slices on top of the hot blueberries in the baking dish, sprinkle with powdered sugar,

dust ever so lightly with cinnamon, serve hot with a jug of rich cream. This blueberry dish is really so good that it is worth a hard sauce as

So FAR AS I know no American ever lived who quite got over a liking for beans. So, if you are as beautiful as you are beautiful, you will find beans in your kitchen repertoire. Beans done with variations from good old "pork and—" variety dishes with a strong Mexican influence made with little or no trouble and happy results from Heinz's red beans. Fry some thin strips of onion until crisp, and lay them on a piece of brown paper on a warm part of the stove until you are ready for them. The bacon fat left in the pan, onion, a clove of garlic and a pepper, all chopped, until the onion begins to color. Add two cups of chopped and peeled tomatoes, a little of thyme, and some chili powder if you have it handy, and let simmer until the tomatoes are thick and mushy. Add a can of red kidney beans, with salt, and let the beans simmer through. Pour into a hot dish, lay the bacon strips on top. The tomatoes and green pepper take the curse of starch of the beans, and the whole makes it hearty enough for lunch.

Please Tell Me

CONTINUED FROM PAGE 82

work. If you must have such a roof my suggestion is that you insert an advertisement for a workman in your local paper and let him supply his own thatch. If one has to be brought in from any distance you will find the cost of your roof runs high.

I think you will have to have your damp-proofed before any permeable results can be obtained with either decorative flooring material of kind.

QUESTION 245: I have painted my cellar floor and used Congoleum rugs. The paint curled almost at once and the rugs, new six months ago, are now blistering and peeling with a decidedly moldy condition underneath. The floor uncovered seems dry. Can I repaint and enamel the floor to prevent condensation or will another type of floor covering be more satisfactory than the Congoleum rugs?

ANSWER: Condensation is caused by warm, moist air coming in contact with a cold surface and moisture so formed would be visible on the upper surface of your painted floor and Congoleum rug. If this moisture has adequate opportunity to evaporate and does not exist for too long a period it would not cause the conditions you outline. Although to the eye the uncovered cement floor may appear dry, actually it may not be, and your troubles are probably due to moisture pushing up through the floor from the ground beneath. This moisture breaks the bond between floor and paint and causes the paint to peel. Moisture underneath the rug which could not evaporate caused the rug to mildew. Even in the case of linoleum cemented to the floor with waterproof cement the same thing happens and is so likely to happen that manufacturers do not recommend using linoleum on floors in contact with the ground. So far as I know there is no kind of paint and no adhesive compound with which floor coverings can be made to adhere to a floor where this condition exists.

QUESTION 246: How shall I treat a room wall of Keene's cement plaster? The flat ivory paint from spotting the shower over the tub is used to retain the effect of flat paint possible.

ANSWER: The best paint to use on bathroom walls to avoid water is one having a high gloss finish. A high gloss paint may show spots when wet but should not after drying. There is, I think, no way to keep from showing on a "flat" finish.

QUESTION 247: Will you please tell me the best kind of stone suitable for building a small inexpensive house? What is the approximate amount needed?

ANSWER: Because of its great expense stone is a very expensive building material unless locally available. The cartage charges are reduced to a minimum. If you wish to have a stone look around the country and find out what is available within a reasonable hauling distance of you. Even then you will probably find stone wall more expensive than almost any other type. As for quantity needed, the character of the used will influence the amount required in laying it up and the estimate of course, have to know the wall in your house before he can make any computations. When you have selected your stone supply, give drawings to your mason and estimate the amount of stone needed.



STEICHEN

Dining Saloon S. S. Lurline—Photograph taken enroute to Hawaii.



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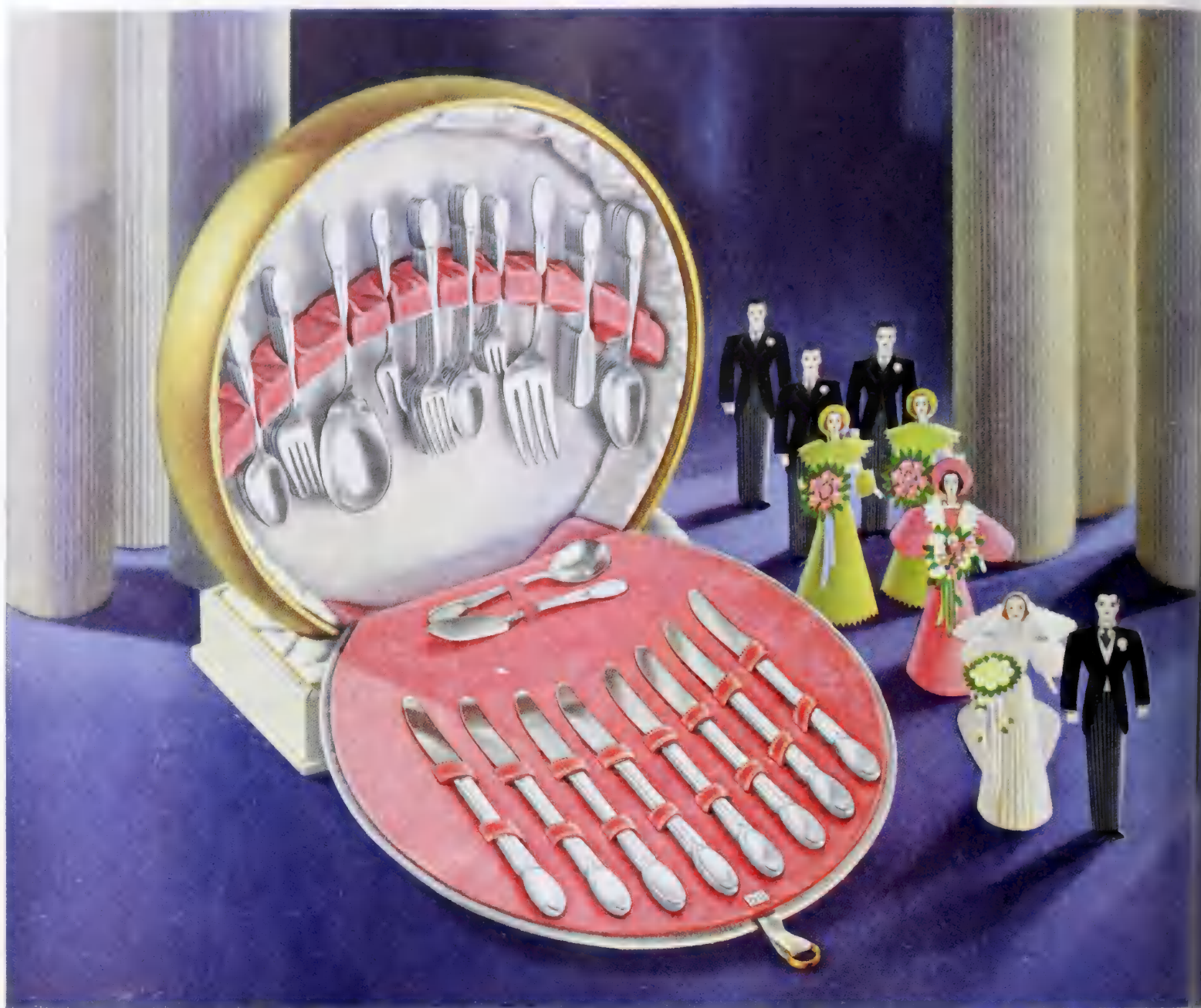
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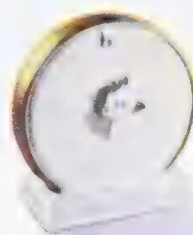
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arn and house in the pictures at the top were moved, together and made into the attractive house shown. Architect Charles E. Cutler planned the remodeling.

Moved, Joined, Remodeled

by MARJORIE REID RODES

EVER the distinction and of an old house remodel—there is no use trying to practical questions and which arise in the process. experienced in this kind of old me that it can be done and with most pleasing re— can lead to more expense ding of a whole new struc— be quite satisfactory. It on what you have to begin l more, on what you want

to make of it. The primary caution is that the design and character of the original house must be allowed to dictate plans for reconstruction not only for the sake of economy but to preserve the feeling of age which is a real asset of the remodeled place. An old New England farmhouse should still be an old New England farmhouse when its reconstruction is completed. But it must also be a luxuriously convenient modern home. This takes resourcefulness and no small amount of imagination.



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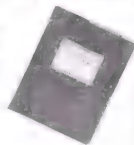
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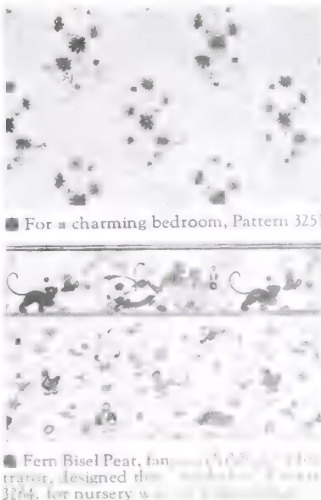
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WHEN I SAW the home of Mr. and Mrs. Laurence Cornwall at Southport, Connecticut, it seemed to me to illustrate the successful working out of this principle. Mrs. Cornwall showed me photographs of the two buildings which the architect had to deal with. One was an unprepossessing boxlike house built about fifty years ago. The other was a barn—the kind of ungainly gray barn which appears so often in the New England landscape, too well built to tear down and too unsightly to keep. They were rather drab in the pictures and I was surprised to discover them both incorporated in the house as it is today with contours almost unchanged.

NOT ONLY in the exterior architecture but in the arrangement of rooms the demands of the old construction seem to have been turned into assets. The barn measured 27 by 37 feet and its size, together with its old hewn timbers, contributes to the interest of the living room which occupies this whole space. The dining room opens from the living room at the far side of the fireplace, which is built into the wall where house and barn join. At the opposite side of the entrance hall a passageway opens into a guest suite of bedroom and bath. Extensive additions were made to the house at a later date, but the two old buildings include these rooms and the kitchen on the lower floor, four bedrooms and two baths upstairs.

THE HOUSE WAS moved back about sixty or seventy feet to the foundations of the old barn, the barn being joined to it at the west side. Porches were built, also a basement room beneath the barn. The slope of the ground allows the room to open to a flagstone porch at the rear of the house. This has been converted into a "riding room" with lockers and adjoining shower, made gay and inviting with red woodwork, dull blue rug,

chintz covered furniture and a set of hunting prints on the walls. The floor is cement and there is a big fireplace of fieldstone.

MR. CHARLES E. CUTLER, of Westport, was the architect of this house. He asked him a number of questions about the work and expense of the remodeling. I was interested in the fact that the two old buildings were moved to take advantage of the best site on the property. It seems to have been the custom a few generations ago to relegate the choicest bit of the property to the house and leave the barn and give the house what was left. The moving of house and barn in this case cost between six and eight hundred dollars. In some localities, an architect said, it might be more than twice as much. "Movers" are nonunion labor and there appears to be no consistency in their prices.

MR. CUTLER SAID that the whole of remodeling was done "reasonably" and he mentioned several important factors in bringing down costs. First, with, there was the fact that the old buildings were in excellent condition. Where a house has sagged or where the frame is in need of repair the expense is naturally much more. Also, he was able to avoid the digging of a new cellar. The rear of the barn formed a nucleus for the modern basement and the leveling of the land eliminated much excavation for the new riding room. Mr. Cutler mentioned, in this connection, that where a cellar must be built for a house already standing, the cost of work is about doubled.

NOTWITHSTANDING THE POSSIBILITY of remodeling economically, Mr. Cutler feels that the average layman tends to overestimate the actual cost. (Continued on page 104)



The entrance of Mr. and Mrs. Laurence Cornwall's remodeled house at Southport, Connecticut, follows Colonial precedent. The building is the center of a rolling, thirty-acre estate.



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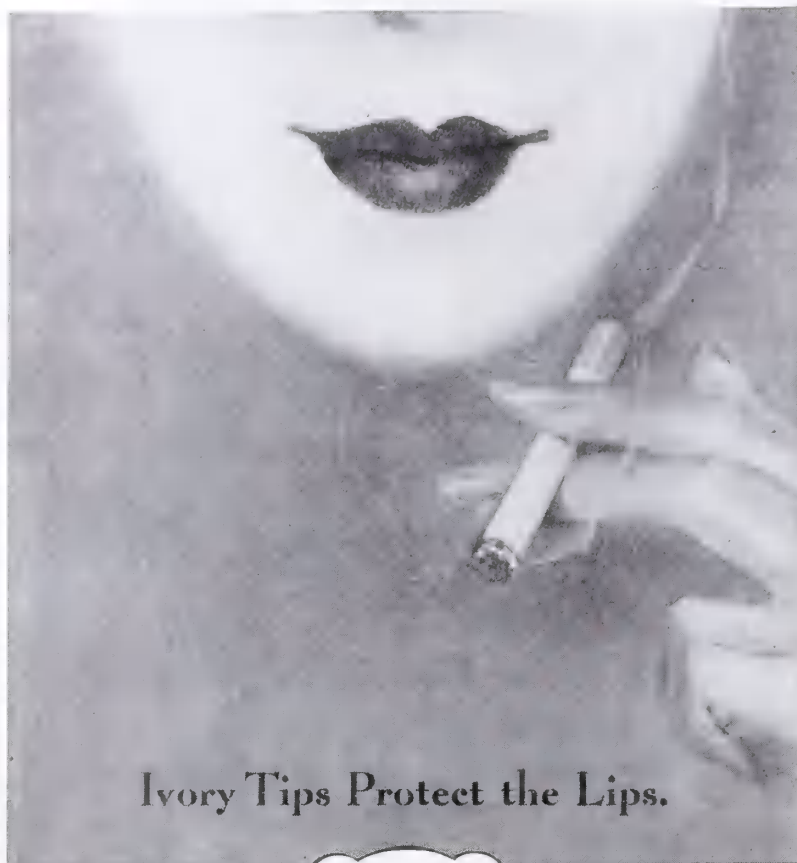
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Moved, Joined, Remodeled

CONTINUED FROM PAGE 102

of any old house. He reminded me that the most expensive part of building is not the frame of a house but the interior finish and equipment—the plaster, woodwork and floors, the heating system, the plumbing and wiring. All this work must be done over to a large degree in any old house and costs more than in a new house, because of the need of cutting through timbers for pipes, conduits and wires. New windows which will operate properly are usually needed to replace the originals in a house built long ago. Chimneys must frequently be rebuilt, either because they are too small or because they were built before the days of mortar and are not in good condition. Most of the old chimneys and fireplaces, of course, are fine enough to preserve and can be preserved if the house is not moved from its site. The problems of remodeling should not discourage us, however. The Cornwall home and many others are evidence that it is worth while if the practical side is considered.

MR. CUTLER ADVISES against remodeling if the total expense is to figures above \$30,000. He cited of a man who had spent \$60,000 to remodel an old house. He said that regardless of the purchase price had been, the could scarcely have justified the renovations imposed by utilizing the structure in a home on this sort of thousand dollars applied to the house and barn on the Cornwall might have spoiled them. An expenditure made them into a thing and inviting home which gestured to the imagination of the architect. Large wings added late rear of the house were carefully by the architect so that they into the picture and the whole acre estate with its various its lake, its apple and peach and garden and its present landscape have maintained the character of the smaller house.

The Dog Show

CONTINUED FROM PAGE 20

running after beagles in the field or shooting rabbits driven by these smallest members of the hound family. "Beag" is an obsolete Anglo-Saxon word that means small. As "piccolo" in Italian and "bach" in Welsh, beag describes something in miniature—sweet as it is pretty. And so may the beagle be classed: a nice little hound, useful as well as ornamental. Beagles for rabbit hunting should be not more than fifteen inches from the top of the shoulders to the ground, but when hunting the jack rabbit or hare it is better to use beagles at least sixteen inches high. Hare hunting, with packs of harriers or full-sized beagles, is an older sport than fox hunting. It is customary for members of a harrier or beagle club to wear green coats and caps on hunting days, while fox hunters sport "pink."

THE GENIAL HOUSE parties that used to be given in connection with fashionable bench and horse shows have returned. Once again exhibitors and their friends are enjoying these gatherings, especially in the country homes where sport lovers sojourn for the summer and autumn seasons. About a hundred guests enjoyed the hospitality of Mr. and Mrs. Justin W. Griess at the Myopia Hunt Club on the eve of the recent and successful show held at Hamilton,

Mass. Miss Isabella Cammar had its party. Mr. and Mrs. Steward, Mr. and Mrs. Paul M. Mr. Clement M. Burnhome were the other hosts at Hamilton show week. Many of the best Manchester, fox and other terriers been kenneled at Hamilton and S. Thomas's model kennels at

IF YOU ARE going to visit Fish during the latter part of the year, be sure to see the spaniel field trials under the auspices of the Springer Field Trial Association, October 26th to 28th. Fish which may be reached by train from New London, Conn., lies on Island Sound about eight miles from the mainland and is splendidly stocked with pheasants and other game. In the field trials there are thoroughbred manlike; you see the commander, dog, and gun at its best. For years the Fishers Island meetings looked upon as a model of the clubs throughout the country. The judges will be Frederick Greenwich, Conn., and C. Neilson of Shrewsbury, N. H., whom are well versed in the training of spaniels in the field. Particulars may be obtained from the secretary, Harry L. Ferguson, Fishers Island, N. Y.

Suggesting The Japanese

CONTINUED FROM PAGE 72

furniture reduced to the essentials, for a business woman unusually sensitive to her surroundings. The result is a house that suggests the Japanese, but the overhanging roof has a purpose in excluding the sun's rays in summer and permitting them to penetrate eleven feet into the rooms in winter. The fenestration likewise has a practical design, since the large windows tend to extend the dimensions of the small rooms and bring in the out-of-doors.

THE HOUSE is designed on a small scale, three feet. It has outside walls of redwood laid vertically and is coiled and allowed to weather. The side walls are of redwood, the ceiling and Masonite on the ceilings of the bath and other products include Arrolum, Pomona tile, Kohler fixtures, and a Magic W furnace. The house cost \$10,000. The ing garden walls, garage at

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Brave New World . . . with its life and movement and pageantry! There's a sharp clatter of hoofs in the Bois and Rotten Row. Sleek, new cars are on view at the *Salon de l'Automobile*. On both sides of the Channel, favorites of the theater, the opera, the concert hall return to new

conquests. And smart clothes, fresh from the *ateliers*, accent the season's first events.

Everywhere abroad there is a renaissance of activity. The time has come for Fall Flight to Europe . . . to enjoy a brilliant interlude between summer's informality and the midwinter whirl. And at Pier 57, beneath the towers of Manhattan, the Continental interlude begins!

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NORTH ATLANTIC SAILINGS: PARIS, October 6, November 24, December 15

• ILE DE FRANCE, October 20, November 10, December 8

LAFAYETTE, October 13, November 3, December 1, January 5

• CHAMPLAIN, October 27, November 17, December 8, January 12



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Cabinet Lady at Home

by BARBARA TRIGG BROWN

GETTOWN, famous as the stronghold of early American patriots and statesmen and rich in architecture, continues to add to its national and architectural history. This is an exciting example. It was designed six years ago by Ward Brown of Washington and Alexandria, and Major and Mrs. Raymond E. Perkins have already made it their home, stored with rare and valuable possessions collected all over the world. This past year they have had a real architectural interest in the story-making tenants: Miss Frances Perkins, Secretary of Labor, and Mrs. Charles Cary Rummenauer, Chairman of the Consumer's Advisory Council.

THE HOUSE IS Georgian in trend, built of bricks that are slightly over-sized, like those at Monticello. The trim is ivory, the blinds, "Colonial" gray-green; the ironwork is a composite pattern of Ward Brown's, taken from designs on historic homes, and the stone is Aquia Creek, a Virginia native, used in building the White House, Stratford, and other famous houses. Situated on a wide corner lot, the house is four stories in height, including a basement.

THE HANDSOME THIRTIETH STREET entrance door with its American eagle knocker, is flanked on the left by a second door beyond the dining room windows, that opens into the service unit.

(Continued on page 110)



drawing room is done in Colonial greens against the background of interior architecture provided by Mr. Brown. The mantel is Adam; furniture chiefly Chippendale.

The Beauty Creation of the Future



HORMONE BEAUTY MASQUE

by helena rubinstein

NEW! The creation of a cosmetic genius—perfected after years of research and collaboration with foremost European scientists. A pink silken-textured beauty preparation embodying the actual vitalizing hormones of youth.

You brush the HORMONE BEAUTY MASQUE over your face and throat and immediately it begins its marvelous work. You feel new life stirring in your skin. Hungry tissues are nourished, revived. Drooping, weary muscles gain vigor, new firmness.

After a half hour or so, you lift the Masque away and with it go lines, wrinkles, drabness—the look of age. Your face and throat emerge radiant, resculptured—lovely beyond belief! In her new HORMONE BEAUTY MASQUE, Helena Rubinstein brings something of the great art and science of her Salon beauty treatments, right into the convenience of your home.

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PALM TREES AGAINST A JAMAICA SKY

THE FORGOTTEN WOMAN

DESPITE Occidental sentiment and Oriental veneration of the ancestor, mothers are not getting the breaks they should at this time of year. The reason, we figure, is that daughters are getting married. If you like your daughter this means a tug at the heart strings for you, in addition to a great deal of planning and hard work. It means just as much hard work if you don't like her. For weeks before the wedding, you make appointments for your child, go shopping with her, house hunting, give dinners to new relatives and gangs of ushers and bridesmaids and college friends. It is you who see about engraving the invitations, hushing the household all morning so that she can catch up on her lost sleep and look dewy again, attend to five thousand details. The day of the wedding, rain or shine, you are as carefully dressed as she is. You look almost as young and have to be twice as attentive to guests.

The bride and groom leave on their honeymoon. They're off to the West Indies. The house is all set, thanks to you, waiting their return. What then? Suddenly, as you sink back exhausted, you realize that you have become the forgotten woman. It is the great moment for you to slam on your hat, load a wardrobe trunk and four bags into a taxi and hurtle to the nearest pier from which a steamer is leaving to go around the world. You've done your bit. Let the bride wrestle with maids and life in general on her own for the next few months. It will do her good. And it will do you good to get clean away from any and everything which

reminds you of what you've just been through. If father, the forgotten man, can come, too—and the odds are that he can—so much the better.

The *Volendam* starts around the world on October 4. Have you ever been to India? The *Empress of Britain* leaves on the tenth of January, the *Resolute* and the *Francia*, which goes via the Pacific and the South Sea Islands, on the twelfth. Nights are magical on the Pacific and an infinite peace surrounds you when the stars come out. The President steamers sail from New York every Thursday. Going around the world seems simple when you think of it that way. These are Dollar liners. One of their great charms is that if you take to eating lotus in some special place, you may stay on till the next Dollar liner comes along and picks you up, or the one after the next. Your ticket is good for

two years. The *Stella Polaris*, a heavenly yacht, makes one trip around the world each year. All of these boats sail from New York.

Have you ever counted off on your fingers the things you want most to see? It must be different for everyone. This department, for example, has never had the slightest desire to lay eyes on a group of excessively ugly Fiji Islanders reading a copy of a magazine upside down. But that's a matter of personal taste. More than anything we want to see the Valley of the Kings at Luxor and Englishmen dashing about Morocco after small and very frightened wild boar. We want to see Tahiti with a copy of "Mutiny On The Bounty" in our hands. And Fujiyama at dawn in spite of the pictures. We want to be sure that, unlike Niagara Falls it's better than the pictures. And we want to sail up a fjord whether that gets thrown in on a world cruise or not. You have your own list, a list unsuspected by the bride and groom in their mutual preoccupations. Or by anyone else for the matter of that. It may be quite simple to get, like palm trees in Jamaica (see photograph), or rather far off like the steep walls of Galapagos. But it isn't impossible. It isn't even improbable now that travel has been made continuously comfortable.

THE sophistication of the modern ship is unending. Swimming. Gymnasium. Shops. Hair-dressing establishments. Sun decks and shaded decks. Movies. Horse races. Dances. Deck games. Bars. Libraries. Radio offices and telephones. Before you step ashore all plans are made for you, automobiles waiting at the dock. Hotel rooms are engaged. You need give no thought to the morrow.

Eat caviar and lobster thermidor and grilled English mutton chops and vast baked potatoes split open for tiny lumps of butter and a stippling of paprika. Eat tiny shell crabs meunière and fat squabs and baked Alaska and turtle soup. The menu is long as your arm. And just as you are torn in two trying to decide what to eat, the head waiter looms up with a look of deep concern and says, "May I order anything special for Madame?"



A huge sun-drenched deck... tense moment on the shipboard green... must sink this putt... she does!



*on the
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Contrast . . . keenness . . . piquant touches . . . these are the things which the Franconia itinerary offers in full exciting measure. Bali, with its graceful native ceremonies, has a *special* significance when you come to it so soon after Kalabahal, almost incredibly primitive!

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The 1935 Cruise, which sails from New York January 12th, from Los Angeles January 26th, takes 139 days, visits 33 ports and covers 37,070 miles. Early reservations are best . . . and your local agent or Cook's or Cunard White Star will help you plan. Rates, including shore excursions, are as low as \$1750; \$125 less from Los Angeles. May we send you descriptive itinerary and rates?

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BEST IN WORLD CRUISING
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SOUTH SEAS AND SOUTHERN HEMISPHERE



Colonial greens continue in the walls and trim of the dining room with another fine Adam mantel and arched, built-in cupboards. Elsie Cobb Wilson had charge of the decoration.

CONTINUED FROM PAGE 107

the iron and woodwork are much simpler in design, but in fine keeping.

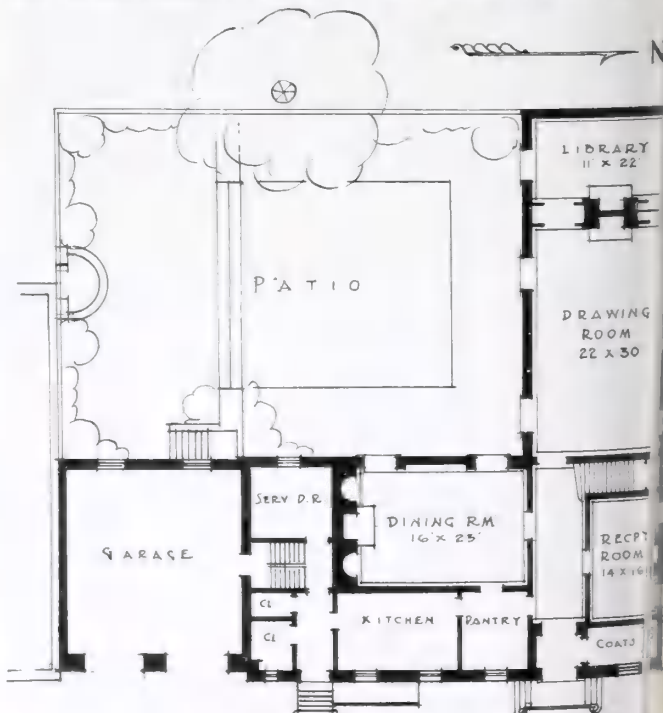
THE ENTRANCE DOOR opens upon a hall that reveals the key to the style and furnishing of the house, for the exquisite cornice, the paneling and door frames, the Chinese chest, and Tibetan altar piece are the repeated decorative note in the formal rooms. To the right is a delightful little reception room, with the dining room opening on the left. At the rear of the hall the drawing room runs at length along P Street on one side and along the garden on the opposite side; a terrace and garden are inclosed by the L-shaped inner side of the house.

ELSIE COBB WILSON was responsible for the decoration. In the drawing-room she chose Colonial greens to harmonize with the rare Chinese portrait above the marble Adam mantel, which is the focal point of color. Matching green draperies, Chinese brocades, and the artistic arrangement of period furniture, are framed notably by the lovely free-standing acanthus leaf cornice, the balanced

shell pattern above the book of the book room door, the simple and painted walls.

THIS DECORATIVE SPIRIT continues in the dining room to add a subtle balance and harmony. Again the walls and trim are Colonial greens, with the Adam mantel, carved dado, and built-in cupboards, the dainty free-standing acanthus leaf cornice, and, in addition, a Waterford glass chandelier. The mantel is yet another touch of Chinese fresco, part of an original piece, of unique interest and value.

BEHIND THE DRAWING ROOM, beyond the mahogany entrance, the book room reveals the personality and the tastes of the military architect of this house. Paneled in natural wood, lined with books, the mantel is the focal point. Its patriotic carving in the eagle and a pair of shields, flanked by two girandoles of a star design. Upon the mantel are two splendid Tang horses; between them, a Manchu hunt scene.



Plan of the first floor shows its construction around a patio.



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Come to

SOUTH



**LAND OF
COLORFUL CONTRAST**



The Japanese often train wistaria to form a fringe across the house walls. Here wistaria multijuga has been used at the eaves of a house in Seattle, with other fringes underneath.

The Sturdy Vine—Wistaria

by ANDERSON McCULLY

OF all the flowering vines that grow, wistaria stands supreme in the three combined qualities of sturdiness, longevity and beauty. To these the Japanese varieties add a most delicious fragrance. American gardeners know wistaria from scented, mauve-decked pergola to the gnarled and twisted ancients that mount the trees to bear their drooping panicles of purple against the sky. It is the Japanese, however, who have best used and most honored them. Wistarias like the sun. In Japan house walls are soft with drooping lilac racemes of bloom that often reach a yard in length, so trained they form a fringe from all the eaves, or even solidly cover the entire wall.

BUT EVEN MORE often is their need for moisture through the growing season considered, for wherever there is water in the garden, you will find the long panicles peering at their own loveliness beneath. On beyond, a gnarled pine with its dark green background throws into high relief the lighter foliage and exquisite color tone of the wistaria. Sometimes it buries the small tea house in fragrance, then flings itself on trellis or overhanging branch far over the water.

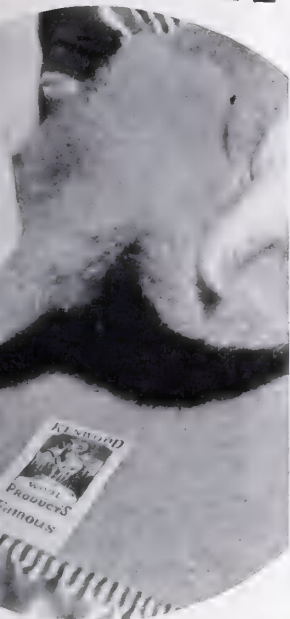
ONCE PROPERLY ESTABLISHED, the wistaria in general needs very little care; in fact one of its most favored effects is obtained by leaving it to its own devices. It is exceedingly resentful of any disturbance, and often withholds its beauty altogether in return. The few roots are long and thick, striking deep, but lacking in the fine fibers that take hold of soil so much more readily. For this reason most nurseries carry pot-grown plants, and these merit the investment. Use considerable care in choosing the place to plant the wistaria. Between moving one to the waterside, or bringing a reasonable pool to a well established vine of some age, I would much rather move the pool than the

plant, conditions of design made possible. If an old plant must be dug down at least six feet before the root. As far as the proclivity their roots go these vines seem homing pigeons, setting off in a line for their ancestral habitat in or China.

HAVING CHOSEN A place with reasonable sunshine and possibly ample moisture during growth, it is necessary to look to the soil. Wistarias are sturdy and can endure much ship, but the fullness of their comes only with a fullness in the soil. The ideal soil is a deep rich loam which should be well broken for distance beneath the roots. The heavily manured it is, the more and vigorously the plants seem to hold. Of course the same principle should be taken with wistarias any plant to see that the roots are burned with manure too fresh in close contact. This is the great by of the wistaria diet; and when vines continue not only to live but grow without future application of good top dressing just before going into growth each year is desirable.

THE WISTARIA HAS one peculiar departure from other vines: it prefers to lie along the ground the first year before being fastened up. This is imperative, but better results follow. A wistaria is admirable for mounting a column or tree because of its twining character. When planting by trees, however, wistaria and the tree must be bared. Though a loosely twining vine it is a heavy one, and also exerts considerable pressure. In the wistaria is often used to climb the lower trunks of the huge Douglas firs that rise bare for fifty or a hundred feet in the older trees. In California ancient oaks give an entirely

RETCH IT

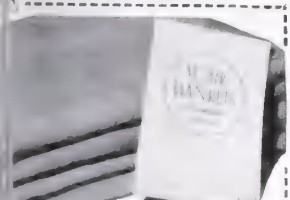


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WHEN IT COMES to combining bulbs with other flowering plants in the garden no patch of color beautiful in itself is an asset to the picture unless it blends with what surrounds it. Much has been written on suitable plant combinations, but the master mind was that of Gertrude Jekyll, for while others deal objectively with the matter by telling what appears at certain moments in their gardens, Miss Jekyll's words rise in authority, as her color was a subjective thing that she felt in rhythm and sequence. Any definite scheme of her planning is expressed by the gradual progression of intermingling shades and contrasting harmonies. Her borders usually began at either end with blues or purples accompanied by palest yellow and creamy white; then came the deeper yellows, the oranges leading to scarlet, deep reds, clarets, a veritable crescendo of tones which gradually died away with the same successions through pink and mauve to the beginning notes of quieter hues. Miss Jekyll's skill came from natural endowment, but study brings knowledge, and anyone delight-

ing in the beauty of flowers quickly learns that haphazard blendings imply lack of perception fatal to the practice of good gardening.

ON THE COLOR shelf in the library this list of books will be guide and inspiration:

- "Colour in the Flower Garden," Gertrude Jekyll.
- "Colour Planning in the Flower Garden," George F. Tinley with a foreword by Miss Jekyll.
- "Color Standards and Nomenclature," Robert Ridgeway. This contains 53 plates of different colors in all their tones and shadings, so that every flower can be matched to its proper hue.
- "The Gardener's Colour Book," Mrs. Francis King and John Fothergill. These are volumes to work with and study. Others to enjoy in their facile descriptions are:
- "Garden Colour," Margaret H. Waterfield.
- "Colour in My Garden," Louise Beebe Wilder.

Lattice To The Rescue

CONTINUED FROM PAGE 58

screws, rather than nails, so that painters can wield a screw-driver themselves without asking you to phone for specialized mechanical talent. It goes without comment that new lattice should be painted before erection.

IF YOU ARE about to purchase a new car you give it a test run up the worst hill in your bailiwick. By the same token you may care (by visualization) to test the uplift powers of lattice on the most depressing house in the neighborhood. Suppose it be a Victorian "half-timber" abode, in which the appliqué timber designs are more fretful than any the good Queen Bess ever beheld when timbering was in its prime. Or one with jig-saw jitters, replete with more tricks than good sense. To amputate "half-timber" members and cookie-cut shingles runs into something of a plastic surgeon's bill—more than one may feel inclined to spend at the moment. But in terms of painting the entire house, plus some intelligent lattice work, the cost will be within reason and comparable to an interior decorating face-lifting operation. Suppose the walls of the house, sheathed with dog-tooth shingles or "half-timber," be given a sedative coat of off-white paint from head to toe. Some of the nervous symp-

toms of the patient will be assuaged at once. But it will be necessary to encourage an entirely new set of reactions, both in the patient and his frequenters. The easiest way will be to encourage the garden to creep half way up the house via some lattice. This will reduce the former apparent height above the ground, it will introduce an entirely different all-over pattern, and by means of the color scheme of the new wood-work combined with that of the vines, the house will not intimately resemble its erstwhile self, at least up to the cornice line. (If the verge-boards are irretrievably ugly the only hope is to do so well by the first floor lattice and surrounding garden that the eye cannot be wooed that far upward.) Examine the picture of the door dated 1706 (page 58), the house at Pangbourne, or that at Hampstead. Imagine behind the lattice some offending pseudo-timber work or jig-saw ornament. Let the vines grow more dense on the two latter examples and only the caterpillars will know what lurks in hiding. As a matter of fact the Pangbourne and Hampstead examples are houses with brick an ugly color originally—mustard too long grilled—and joints a liability; the oyster-white paint lightened the transformation expected of the lattice.

LOOK HIM FULL IN THE EYE, And Ask The Salesman This Question



Is This Genuine Ozite Rug Cushion or just another imitation?

TELL the salesman you won't experiment with imitations—that you want Genuine Ozite with its 39,000,000 square yards in use and its GUARANTEE OF SATISFACTION—not an imitation that for all you know may be made of poor quality hair, or even jute dyed to look like hair.

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just a HINT about the NOVEMBER issue

We're not supposed to say a word about it but we are planning the grandest trip for November. Maybe we'll go by plane, or train, or perhaps we shall embark on a sleek liner to cruise the high seas. Wherever we plan to go we have been doing a lot about luggage. That too, is a find which HOUSE BEAUTIFUL will feature in the November issue; luggage for the brief, flying trip of a day or two and luggage to take you comfortably equipped for a world cruise.

For those who wish to stay quietly at home we have done considerable delving into what is new and smart in creative designs in glassware, chromium, wood and silver. Then our thoughts have also been turning to great things in kitchen equipment, stoves, cabinets and such. Of course, they are all modern and as good looking as they are practical.

Thanksgiving, as usual, will fall on the last Thursday of November and for that day of Pilgrim rejoicing we have several new ideas on entertaining and suggestions for Thanksgiving menus.

Now, we really don't want to shock you, but Christmas is by no means way off in the dim distance. It is only two months away. In the November issue HOUSE BEAUTIFUL will place before you several interesting spreads in the way of advance Christmas shopping ideas. Then the packages which have a long way to travel can be dropped in the mail at an early date, sure of arriving at their destinations in ample time; your other gift packages can be packed, tied and marked, and placed high up on a closet shelf. It is just a selfish thought but November is an ideal month for leisurely Christmas shopping. Assortments are large and varied and the sales girls are still in good temper, and have plenty of time to show you around.

Oh, before we forget, there are some remarkably unusual designs in glassware which have not as yet made their appearance in the stores but HOUSE BEAUTIFUL is going to let you peek at them in November so that they too can be included in your Christmas shopping.

By the way, how does your subscription to HOUSE BEAUTIFUL stand? We always try to warn subscribers in advance about renewing their subscriptions. There is nothing so hard to obtain as back numbers. Just a word of warning; if your present subscription expires with this issue be sure to let us know in time. Just send us your name on a postal card addressed to HOUSE BEAUTIFUL, 572 Madison Avenue, New York City.

HOUSE BEAUTIFUL

572 MADISON AVENUE, NEW YORK CITY

Looking Toward Improvement

CONTINUED FROM PAGE 77

on the market. Repairing the gutters may help, or a membrane water-proofing may be necessary. Insulate cold water pipes or water tank where excessive "sweating" occurs. If there is a definite source of periodic running water, carry by a drain to hole under cellar floor and install electric sump pump here if necessary to carry water off automatically to dry well.

perform other such services; or from house of garage door and vocalphone by which front door is answered vocally without speaking or telephone.



FIRST FLOOR

1. Add Light and Power Outlets and Switches

It is safe to assume that more of these are needed everywhere. Add automatically controlled lights to closets, and pilot lights where lights are left burning. Add outlets for ultra-violet light and for radio to be controlled in different parts of house.

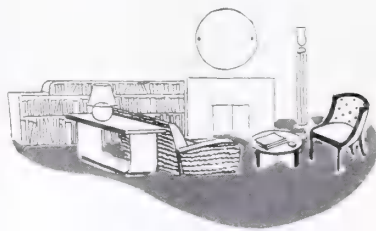


2. Improve Closet Space

Space for additional clothes closets, game closets, and china closets can often be found by ingenious planning and existing closets can be improved by reorganizing. A rack for wet umbrellas can be added, cupboards for rubbers and overshoes and wet clothes, low pole for children's clothes, hat shelf, telephone shelf, storage for paper and string, cupboard for radio, closets for brooms and cleaning equipment (a ready-made one can be attached to a door, also a fireproof safe for valuables and a two-way closet to open into both kitchen and dining room.

3. Add Bookcases

Bookshelves with or without cupboards below can be added in a surprisingly small space. Specially planned shelves for large books and magazines are a help. Shelves 7" wide are sufficient for average books.



4. Modernize Lighting

Add indirect lighting such as cove lighting (recessed lights reflecting against ceiling) or panel lighting (concealed behind glass panel in ceiling or on wall to focus on special objects); shadowless lighting in kitchen; three or more circuit lights (having three or more different colors or intensities); burglar lights at baseboard.

5. Add Automatic Operating Devices

Electric eye (photo-electric cell) to open pantry door, protect nursery and

6. Bring Kitchen and Pantry Up To Date

A practically never-ending job almost every day new gadgets on the market and electrical equipment is constantly improved. There is insulated coal stove which operates an entirely new principle, is automatic and very economical to operate. kitchen too large, as most old on partition part of it off for a breakfast alcove. Add prefabricated close cupboards, open shelves, or at hook-strip to hang pans in the. Replace old sink with new one stain enamel or metal, or with cabinet one; old faucets with tarnishable chromium, or two with a single mixing one. Cover with linoleum or rubber tile. towel drying cabinet and electric warmer. Paint a bright color.



7. Add Lavatory

A lavatory with toilet on the first floor is practically essential if there are children.

SECOND FLOOR

1. Plan Special Closets

Build wardrobe closets or especially planned for the man and woman. Make special compartments for riding clothes and morning clothes. Build broom closet equipped; closet in bathroom with toy cupboards in child's room built-in ironing board. Line at closet with cedar.

2. A Place for the Baby

Build out from window, shelf walls admitting ultra-violet rays.

3. Renovate Bathroom

Replace old fixtures, for instance lavatory with new tubular lavatory dressing table, or add prefabricated units all ready with plumbing casings and tached. At least add new seat to toilet. Add lavatory to open bedrooms. Add shower in with existing tub or in separate. Add dressing shelf and full mirror. Install electric heater

To the
MEN OF AMERICA
Dont presents

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REG. U. S. PAT. OFF.
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X was made for you.
rugs. For your home.
ence of a rug cushion
blended with the fea-
a non-skid lining. That's
a new idea in rug
Prevents rugs slipping.
footsteps. It's an inno-
ere's nothing else like it.

Because VELVETEX is sani-
tary, non-absorbent and
washable, it does not col-
lect dirt. Nor is it a harbor
for germs and vermin.
Moths won't touch it. This
means your rugs will last
longer with VELVETEX un-
der them. And when rugs
or carpets are taken up to
be cleaned, VELVETEX can
be left on the floor as a
protection. There is no bare
appearance. Its edges will
not fray or become un-
sightly.

Because VELVETEX is new
to you it may sound too
good to be true. Actual-
ly it has been in use for
years. The Pullman Com-
pany and many hotels
have used it with a high
degree of satisfaction.
Even after a 3 year test,
VELVETEX showed little
visible wear.

Because you are inter-
ested in anything new
that can improve your
home and your living,
you'll probably want a
sample of VELVETEX, and
more detailed informa-
tion. You may have both
by filling in coupon with
your name, address and
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Chicago, Ill.

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obligate me in any way.

Rugs at

MISCELLANEOUS

1. Build a Screened Porch

A place for out-of-door living is im-
perative today. Removable screens can
be added to the porch and taken down
in winter.

2. Add Shelter to Front Door

A hood will give protection from rain
while searching for key.



3. To Store Garden Furniture

Plan separate space for garden furni-
ture, tools, baby carriage and bicycle.
A lean-to against the garage or at end
of open terrace will often do for this.

4. Add Awnings

Awnings on windows or over second
floor porch make the house more com-
fortable and may help its appearance if
chosen wisely. Awning hardware on
blinds allows them to be hinged at top

and swung out like awnings. Awnings
and screens on an open terrace do not
darken house in winter.

5. Install Outside Electric Meter

This can be read by the company's man
without coming into the house.

6. Weatherstrip Windows and Doors

Weatherstripping, especially on exposed
sides, will prevent heat loss and make
for more economical operating.

7. Heat the Garage

Install separate heater or a radiator if
the house boiler will carry the extra
load.

8. Make Covered Passage to Garage

If the garage is separated from the
house a passage with pergola top or
solid roof will be a convenience in
stormy weather.

9. Replace Cesspool with Septic Tank

This more scientifically built receptacle
needs less frequent cleaning out.

10. Paint Right and Left

Paint inside and out frequently and
boldly for paint not only protects, it
may change one's whole psychology.



The Sturdy Vine—Wistaria

CONTINUED FROM PAGE 113

three deep the entire way around. There
is a shell pink form of this, and also
several named varieties: Shira Noda,
delft-blue; Noda Murasaki, deep blue;
Mrs. McCullough, dark purple.

THE SILKY WISTARIA (*venusta*) is a
Chinese species with very large creamy
blooms in rather broad racemes. It
takes its name from the silky pube-
scence of the young foliage. The seed
pod is also very velvety.

THE AMERICAN WISTARIA (*frutescens*)
is a tall, stout climber often used for
grafting stock, but with attractive
densely flowered racemes about five
inches long. There is a white form also.

but both are rather superseded in
gardens by the variety *frutescens* mag-
nifica, the yelloweye wistaria, an earlier
blooming form with lilac flowers eyed
with yellow, and borne some fifty or
sixty in a six to eight-inch raceme.
These are native to low land through
the Florida-Texas belt. They are rapid
growers, and the light green foliage
tends toward evergreen qualities, though
the flowers open before the new leaves.

THE WINTER WISTARIA is not a wistaria
at all, but *milletia megasperma*, an
Australian introduction not hardy in
the north but considerably used in Cali-
fornia, where it carries its purple
blooms in a five-inch terminal panicle.

The New Narcissus

CONTINUED FROM PAGE 57

Then there are "super-giants," among
them Jafta, Octavianus, Robert E. Lee,
Diotima, a great prize winner, and the
very late Cleopatra.

The older pure white trumpets were
not vigorous growers, but more recent
ones, such as Alice Knights and Peter
Barr, have proven wholly satisfactory.
Mrs. John Bodger I consider the finest
of the pure white trumpets. Eve and
La Vestale, white and old ivory in
color, are both beautifully proportioned
and exceptionally delicate. They are
charming in effect, exquisite for cut-
ting. La Vestale is the earlier.

Two other varieties listed in the
"white trumpet" class are the world-
famous pink daffodil, Mrs. R. O. Back-
house, and the equally beautiful and
more gracefully proportioned Lovenest,
with a trumpet of saffron yellow turn-
ing to apricot pink. Three other fine
ones in this same group (listed as

"white trumpets" though they should
not be) are the famous Jungfrau, Lord
Louis Mountbatten, with primrose trump-
ets, and Jim (a most inappropriate
name), delicately formed and of a dis-
tinct texture like crinkled primrose silk.

MEDIUM TRUMPETS. It is not among
the long trumpets, however, that the
most striking developments have taken
place. The glorious new medium and
short cups, especially the latter, are the
ones that have held crowds in amaze-
ment at the big shows and given a new
impetus to the growing of narcissi.
Consider first the medium trumpets.

Every gardener knows that extremely
satisfactory old medium trumpet, Sa-
Watkin, introduced last century. Then
came Homespun and Whitegolf,
and Will Scarlet and Bernadine
satisfactions in their day. They are still

(Continued on page 119)



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BARTLETT



MY GARDEN

Notebook

OCTOBER: AUTUMN PLANTING OF LILIES

REMINDERS FOR OCTOBER

It is difficult to persuade most gardeners that fall is much the best time to plant all lilies. Yet this is the fact, since the bulbs are more vigorous when kept out of the soil as short a time as possible. With the exception of *lilium candidum*, which needs time to make a growth before winter, this month is the ideal moment for the work. Put them into the ground on arrival, or if this is not possible, pack them in moist peat moss until the planting day to prevent any drying of the scales. Root action continues through the winter in a minor degree, so when properly placed the lily is ready to start into action far earlier than if planted in the spring. It sometimes happens that certain varieties will stay dormant a whole season, to wit, bulbs from Holland or Japan which have been out of the soil so long that they have only vitality enough to make a few roots during the growing season and not enough to bring them to flowering maturity, which needs a full twelve months in these cases. For these reasons home grown stock has its advantages.

SOIL

GOOD LOAM, EARTHY matter of clay and sand containing decomposed organic elements, seems to supply the conditions favored by most lilies. With a little care it is possible to supply almost any local deficiency. Lighten heavy ground with sand and leaf mold; enrich a poor soil; never plant in a low place where water will stand. Ground with a slight slope is better than straight level, as perfect drainage is imperative. The bogey that lime is a deadly element to most lilies has been more or less destroyed, for many appear quite indifferent to its presence in the soil, a few are benefited, and others like a sour corner with rhododendrons and azaleas where no lime is ever placed. Most lily growers send out specific notes with their bulbs embodying personal experiences and convictions, but the consensus seems to be that there are far more varieties benefited by lime than are harmed by its use. *Croceum*, *testaceum*, *candidum*, *chalcedonicum*, *martagon*, *pyrenaicum* are rated as lime lovers; *pardalinum*, *carolinianum*, *superbum*, *canadense*, *speciosum*, *auratum* prefer an acid soil; *umbellatum* and *elegans* are indifferent.

PLANTING

IT IS AN advantage to plant bulbs among other growths, which shade the ground, keeping it moist and cool as well as guarding the tender shoots from late frosts. If the perennial border is the chosen site, do not companion the lilies with too husky specimens which will smother them and steal their food. Keep to the low growing ones with surface rooting tendencies. Peonies make excellent mates for lilies, as they have enduring foliage, and each plant complements the blooming period of the other. *Auratum*, *speciosum* and *Henryi* all do well in this companionship. Planting in groups is more effective than single units. Dig the spot deeply, twelve or eighteen inches, pulverizing the soil as for a seed bed. Give each bulb a cushion of sand to rest on, and a handful of sand around it, standing the large

close-scaled bulbs vertically and laying the loose-scaled ones like *candidum* and *testaceum* on their sides, with sand scattered between the scales. The depth to place the bulb depends upon the nature of the soil and the manner of growth of the bulb; in heavy earth the covering should be more shallow than in a light sandy loam, and stem-rooting bulbs require greater depth of ground to grow in than those with base feeders alone. Stem rooters send out roots from the base of the new shoots coming from the tops of the bulbs, as well as from the bottom, and such varieties should be covered from eight to twelve inches according to size. These are *regale*, *auratum*, *speciosum*, *Hansonii*, *croceum*, *elegans* and *rubellum*. The base-rooting lilies only require four to five inches over their heads, some of these being *testaceum*, *martagon*, *superbum*, *tenuifolium*, *giganteum* and *philadelphicum*. *Candidum*, in a class by itself, wants three inches in light soils and two in heavy ones.

MULCHING, FERTILIZERS

AS LILY ROOTS should never suffer from dryness in summer nor changing frost conditions in winter it is advisable to give them protection continually in the form of a mulch. After a hard freeze apply salt or marsh hay, straw, leaves, excelsior or peat, held in place with evergreen boughs or boards. Be slow about removing this in the spring, and the ideal summer mulch is to leave the partially decayed leaves or peat around the clumps throughout the season. (Caution: do not use peat on varieties disliking acid soil.) In corners where undue moisture might collect, put a layer of mulch paper over the bulbs to shed the water. As for fertilizers, ever since E. H. Wilson, who brought so many lilies to this country, uttered his famous phrase: "You should no more give manure to a lily than you would feed beefsteak to a baby," this material for stimulation has been looked at askance. A good rule for procedure, however, is to go cautiously, use only manure dry and old enough to crumble sparingly as a top dressing for strong, old plants, or feed clumps with manure water. Bone meal mixed in the soil is slow but sure, and Scotch soot applied in dry form worked in the earth gives substance to the green growth and intensifies the color of the flowers.

DISEASES

WHILE MOST LILIES are remarkably free from insect pests, wrong methods of shipment and culture often bring to the grower bulbs which contain the germs of some disease which would be fatal to the proper development of the plant. A treatment which will help the health of the bulb at planting time is to dust it thoroughly with powdered sulphur, blowing it on and into the scales to reach the inside. Too much cannot be used. One grower dusts his *candidum* bulbs with lime in the same manner. Another method of protection is to soak *auratum* bulbs or any others appearing suspicious in a solution of Semesan—a tablespoonful to a gallon of water—for twenty minutes, or a dry dusting of Semesan powder, either alone or mixed with sulphur, is beneficial.

THE first two weeks of this month are good in average localities for shrub work. Move any established ones and plant new specimens as desired.

In cleaning up the garden fallen leaves to the compost heap but it is wisest to burn plant stems and tops to destroy any possible insects or disease.

If annuals such as *nicotiana* and *petunias* are dug up and well back, they will make satisfactory house plants with sparse but full bloom.

Cut away any dead wood from shrubs before the leaves are completely gone, as it is easier to just which branches need removal.

Water all the evergreens copiously unless there is an abundant rainfall especially the broad-leaved varieties like rhododendrons and laurels; they must go into freezing weather with enough root moisture to keep them through.

Old established plants of *verbenas* and *geraniums* can be over the winter by being allowed to remain dormant in their pots in a cool airy cellar or attic.

If there are worn spots of lawn, and sod can be obtained, remove them now with this form of sod. Cut out the worn place, fork the soil until it is soft, and plant the new sod, firming it down.

The simplest kind of cold frame is better than none to use as a harbor for perennial seedlings, bulbs, or especially fine plants of choice annuals. A few boards and a window sash will contrive

A BOOK EVERYONE SHOULD

SEVERAL OF GERTRUDE Jekyll's books which were out of print at the time of her death have been put back on the market again, and one of the most charming is "Children and Gardens." Let no adult shun the book for like many a classic of the past the older mind appreciates it much or more than the age of youth. It is a book to be written for. Editions of familiar yet hazy terms given in words that make them astonishing clear; elevations of common plans become as significant as A.B.C. One comes very close to the real personality of the writer in these pages. Charles Scribner's Sons, New York.

The New Narcissus

CONTINUED FROM PAGE 117

es but so far outranked by a
roductions of the last few
there is no comparison.

ing among the newcomers
Cross and the smaller but
nd less expensive) Stella
n Evelyn, with flowers four
es across, a famous exhibi-
Francisca Drake, a wonder-
ful flower of informal habit;
onsistent prize winner, and
ure white with a blood red
still too high in price for
nting. Then there are Mid-
d Loudspeaker, both of a
w type with wide flaring,
trumpets, great novelties for
purposes but not so grace-
as the others. The wonder-
burning blood-orange color-
cups distinguishes many of
omers, which are free from
ly necks and semi-drooping
llipoli, the first of this vivid
o win fame a decade ago.

PS. This is the class in
most breath-taking develop-
taken place. Starting with
dging of orange scarlet—a
d of color—to be found in
heasant's-eye narcissus—the
ave spread this pigment
whole new race of wonderful
ose brilliance was hitherto
of in the narcissus world.
Watkin, the old Barri Con-
also introduced nearly fifty
has been universally popular.
ne and Firetail, some thirty
heralded the extension of
coloring in the cups of this
ey have been far surpassed
giant hybrids of the past
Among these some of the
nes now obtainable at reas-
es are glorious Diana Kas-
ly one of the best buys in
s world today); Mrs. Bar-
lage Beauty, somewhat alike
esirable; and Niobe. Rather
sive but well worth their
na Cort, medium early, a
lower; Mayflower, late; and
not so new but still one of
delgar, Fleur, Lady Diana
ted Shadow, Sunstar, and
er, sensation of this year's
still in the higher-priced

ort-cups with white outer
cups of white or light color
e catalogues as Barri varie-

ties) the development has been, if pos-
sible, even more marked. Older varieties,
such as Lord Kitchener and Hera, have
been far outdistanced. Three excellent
newer ones, now available at low cost,
are Silver Star, Louis Capet, and Mrs.
Nette O'Melveny, the last two excep-
tionally graceful and dainty. The new
"giants," such as Gertie Millar (as
large as Van Waveren's Giant), Daisy
Schaffer, and Delaware are still scarce.
Tulia and Veronica show pink and apri-
cot shadings that mark a new departure.
Grand Canyon and Rocky Mountains,
with their long curving petals, may be
described as a distinct new "cactus"
type.

POET'S NARCISSUS. The glistening
pure white petalage and simplicity of
form exhibited by the poet's narcissus
has always made this type a great
favorite. Then, too, it is ideal for
naturalizing and, blooming late, extends
the season. Homer and Horace show
some improvement over the old Or-
natus, but the newer Edwina and Ru-
pert Brooke are distinctly larger and
finer. Snow King, while introduced prior
to these, is still, in my opinion, the
finest of all the "poets."

DOUBLES. The old doubles among the
hardy narcissi were not much to boast
of. Van Sion, tight and cabbagey, often
opening half green, quite properly
prejudiced many against all doubles.
Argent and Doubloon are better, but
that isn't saying much. Several of the
modern, loosely constructed, really
semi-double rather than double, two-
toned varieties are desirable. Mary
Copeland, Twink, Moulin Rouge, and
Royal Sovereign are a quartet of these.
The last, while less strikingly colored,
is my preference of the four. Another
group with smaller flowers, extremely
dainty and unsurpassed for cutting, in-
cludes Snowsprite, the Pearl, and
Cheerfulness, all low priced. Then there
is the sweet-scented Daphne, not new
but still rare, and a gem among all
narcissi.

So that is the story of the newer, and
the grander, narcissi—enough at least
to guide you in selections for planting.
Combined with the fact that narcissi are
the most satisfactory of all spring-
blooming bulbs, easy to grow, free from
pests, hardy, remarkably permanent and
increasing rapidly without attention,
these developments herald a new promi-
nence for this splendid flower.

Border Trouble

CONTINUED FROM PAGE 49

almost on top of bulbs
will take up the burden of
color within a few weeks
bulbs finish. Giant zinnias
ing iris, peonies and similar
wonderful effects without
rennials.

ULD BE the height of color
n but this is possible only
elligent planning and care.
to maintain a constant suc-
loom, demands regular and
ing care. Hollyhocks must
loom stalks removed before

they mature seed; phlox should be cut
back, cultivated and fed the moment
the first crop of blossoms fades. Never
should phlox be allowed to form seed.
Too, the clumps can give color over a
longer season if just previous to com-
ing into bloom every other stem has
the flower-head removed. This results in
more room for those left, and the cut-
back stems will promptly set about pro-
ducing new flower heads which will
bloom when the first crop fades. This
may be repeated with the stems that
have bloomed. Phlox is usually bloomed
out in a few weeks, but with care and



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Etoile de Hollande. Red
Impress. Salmon-pink
Miss Willmott. White
Miss Rowena Thom. Rose
Mrs. Henry Bowles. Pink

Mrs. E. P. Thom. Canary yellow
Monarch. Silvery pink
Pres. Hoover. Pink, scarlet, yellow
Radiance. Rose-pink
Red Radiance. Deep rose-red
Rev. F. Page Roberts. Yellow

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can now be used in place of the more common privet or barberry. No
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and while naturally upright in growth it may be clipped to any height
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ficial Manure and How to Make
It"—FREE.

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PLANTING FOR

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Dessert \$1, Mrs. A. M. Brand \$1, Mrs.
Edward Harding \$1.50, Philippe Ri-
voire \$2.50, President Wilson \$2.50,
Solange \$1.50, Therese \$1, Tourangelle
\$1, Walter Faxon \$1.

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six years the group of the most
table growers at

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Seems to be sort of floating on its
own greenery. It is one of a hun-
dred and one wild bulbs, and other
bulbs, found in color in our cata-
log. Send for it.



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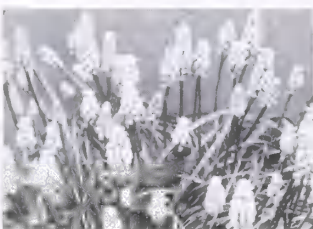
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Luciliae) 35c per dozen; \$2.25 per 100

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150 bulbs (25 each of the 6 sorts) 5.50
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attention to feeding it will provide color over a long season of bloom.

SUMMER COLOR OR, in fact, any satisfactory distribution of color, is the result of carefully worked-out details. Experience teaches that large groups of short-season bloomers prove difficult. Delphinium, for example, is gorgeous in

masses but when cut back after blooming the results are conspicuous bare spaces. Small groups, leaving smaller blank spaces, are much easier to screen by surrounding plantings. Particularly difficult situations may be handled by having on hand a supply of annuals in pots and planting them out where needed in full bloom.

PLANT LIST

SPRING Blue and Yellow Bulbs

Camassia
Chionodoxa
Crocus
Eranthis
Fritillaria
Galanthus
Hyacinth
Iris, bulbous
Leucojum
Muscari
Narcissus
Scilla campanulata
Scilla nutans
Scilla sibirica
Tulips

Perennials

Alyssum saxatile
Aquilegia caerulea
Anchusa myosotidiflora
Doronicum
Iris, dwarf
Iris Amas
Iris Gold Imperial
Iris Souv. de Loelitia Michaud
Myosotis
Pansies
Trollius ledebouri

SUMMER Pink and White

Perennials

Achillea Boule de Neige
Achillea The Pearl
Astilbe gloria superba
Auratum lily
Dictamnus
Digitalis shirley hybrids
Erigeron coultieri
Gypsophila Bristol Fairy
Hesperis
Heuchera rosamundi
Hollyhocks
Japanese Iris
Lupines
Oriental poppy May Saddler
Oriental Perry's White
Peony Avalanche
Peony La France
Peony Octavie Demay

Peony Reine Hortense
Phlox Fiancée
Phlox H. B. May
Phlox Miss Verboom
Phlox Selma
Phlox Thor
Regal Lily
Shasta Daisy
Spiraea aruncus
Yucca

Annuals

Canterbury bells
China asters
Cosmos
Double cosmos
Larkspur Exquisite
Larkspur Imperial White
Larkspur Imperial Pink
Larkspur Peachblossom
Nicotiana
Phlox
Shirley poppies
Zinnias

FALL Orange and Purple

Perennials

Aconitum autumnale
Aconitum wilsoni
Aster artis
Aster Blue Gem
Aster Climax
Aster hybridus luteus
Aster Lady Lloyd
Chrysanthemum Aladdin
Chrysanthemum October Gold
Chrysanthemum Ouray
Erigeron Quakeress
Eupatorium
Helenium Garten Sonne
Helenium Riverton Gem
Helenium Superbum
Helianthus maximiliana
Heliopsis zinniaflora
Rudbeckia maxima
Rudbeckia purpurea
Solidago altissima
Thalictrum dipterocarpum
Tritoma

Annual

Marigold Guinea Gold

NOW-at home serve French Style ONION SOUP



YOU'VE had it in Paris. Now have it at home... for luncheon, dinner, anytime! Real French Style onion soup... the kind made with sautéed onions, rich beef stock and aged Parmesan cheese.

P. S.—If your grocer cannot supply you, send his name, address and 10c to cover cost of handling to Geo. A. Hormel Co., Austin, Minn. for full size introductory can.

HORMEL ONION SOUP French Style

MARCH To JULY!

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**100 DARWIN \$4.95
TULIPS**

(A \$7.00 Value)

Choicest, first size bulbs, sure to bloom. SCHLING'S Special Mixture of ten of the finest named varieties—not the ordinary field grown mixture usually sold.

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COLLECTIONS—
a \$15.45 value

Schling's Bulbs



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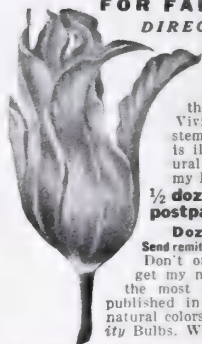
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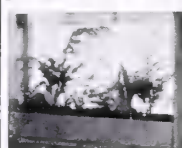
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GARDENING in the
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HOUSE BEAUTIFUL'S GUIDE TO RETAIL PURCHASING

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ett, Inc.—O Q
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struction Co.—H
& Bros.—H
Co.—D I N O T U V
Co.—B
& Bros.—R
Company—E
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—B N T
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C D G
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B D F L N O S T U V
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ORE, MD.

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Co.—N S
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—G N T
Paper Co.—H
—B D F G I O T
er Co.—E

N, MASS.

ware—H
D
Sons Co.—D V
Co.—E
Wall Paper Co.—E
—G L T
—A. H. Davenport—C G
& Stratton Co.—O
de—S
—Q

—D
Co.—A B F G I K L M N O T U V
e Co.—A C D G M N
Sons—C D F
—K
& Low—Q R
ware Co.—H
& Co.—V
n Co., Inc.—Q R
—A B O S T U
—N O Q R
on, Inc.—L
B F I M N T U

PORT, CONN.

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1 & Sons—Q
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Co.—Q R S
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iture Co.—G N
vering—C D I
—A B D I N O M T U V

O, NEW YORK

& Anderson—A B D I M O T U
Co.—A B C F G I M O T U V
on & Co.—S
& Son—D G M O
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D H N O T
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Store—H
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O, ILL.

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Sons—M
Scott—B I O Q T U V
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& Supply Co.—E
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& Co.—H O T

HOW TO USE THE GUIDE

HOUSE BEAUTIFUL again presents The Guide to Retail Purchasing. Consult this directory on this and the following page before you shop.

The KEY symbol which appears after each product will identify the stores in your city which carry the merchandise of advertisers using half pages or more in this issue. Number to left of key symbols indicate pages on which advertisements appear. Space limitations permit the listing of 50 leading cities only. For further information on cities or products write to Readers Service Bureau, HOUSE BEAUTIFUL, 572 Madison Ave., New York City.

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FLOOR AND WALL COVERINGS		SILVER—CHINA—GLASS	
L. C. CHASE & COMPANY 8-9	C	CHASE BRASS & COPPER CO. 17-93	N
COCHRANE CARPETS 123	D	FOSTORIA GLASS 90	O
COLUMBUS COATED FAB- RICS CO. 101	E	WALLACE SILVER 14-40	P
FIRTH CARPET COMPANY 31	F	WATSON SILVER 32	R
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MAYFLOWER WALL PAPERS 87	H		
FURNITURE AND DECORATION		TOWELS—BED LINENS	
COLUMBIA VENETIAN BLINDS 89	I	CANNON TOWELS 2	T
THE ROLSCREEN COMPANY 96	K	MARTEX TOWELS 21	U
KITCHEN EQUIPMENT		MISCELLANEOUS	
GENERAL ELECTRIC 10	L	HELENA RUBINSTEIN 107	V

Key Numbers

FORT WORTH, TEXAS

Bandy Reproduction Co.—N
Collins Art Co.—E H
Ellison Furniture & Carpet Co.—D I
The Fair—B S V
Fakes & Co.—A B D F G I
Electric Household Appliances—L
Geo. W. Halton's—N Q
Haverly Furniture Co.—F
Moning Dry Goods Co.—D G L N T U V
Poindexter & Co.—A D
Schermerhorn Co.—S O T U
The Sherwin-Williams Co.—E
W. C. Stripling Co.—B G I N T U
Walker-Greene, Inc.—R

GRAND RAPIDS, MICH.

Allison & Bolton—S
Bishop Furniture Co.—M
N. Brander Co.—H
Caswell, Inc.—L
Earl Cox & Co.—N
Fisher-Drummond Wall Paint Co.—E
Grand Rapids Screen Co.—K
J. C. Herkner Jewelry Co., Inc.—Q R
Herpolsheimer Co.—B F G M N O T U V
E. F. Hoeksema—H
Klingman Furniture Co.—D
E. A. Rood & Co.—N O S
Jos. Siegel Jewelry Co.—Q R
Paul Stoketee & Sons—A B C F G I N O T U
Chas. Frankla & Co.—G K L N U
Wurzburg Dry Goods Co.—D I

HARTFORD, CONN.

Banfield, Gerard—G
K. B. Batchelor—K
Brown Thomson, Inc.—N T U
S. Donchian Rug Co.—D
Flint Bruce Co.—D I
G. Fox & Co.—A B C D F G I M N O S T U V
The Hoffman Wall Paper Co.—E
Henry Kohn & Sons—R
Linden Paint & Wall Paper Co.—H
Modern Home Utilities Inc.—L
Wm. H. Post Carpet Co.—F
Sage, Allen Co.—A B N V
Albert Steiger Inc.—L N V
Philip H. Stevens Inc.—Q R
Ward Company—K

Key Numbers

CINCINNATI, OHIO

Alms & Doepke Co.—B C G I N O T U
Loring Andrews—R
Bord & Barger, Inc.—L
Dean & Kite—S
Fair Store—M N
Frank Herschede Co.—Q I I
Mabley & Carow—N V
McAlpin Co.—B M N T
Miller Bros. Wall Paper Co.—E
Lewis & Neblett Co.—O
Newton Co.—D
Geo. H. Newstedt Co.—Q
Geo. S. Otte Co.—B D
Nunner & Ashton Co.—D
Pan American W. P. & Pt. Co.—E H
Ed. G. Pick Co.—K
H. & S. Pogue—A B C D F G I K L N O S T U V
John Shillito Co.—C D F I M O T V

Key Numbers

DAYTON, OHIO

Bord & Barger, Inc.—L
Booth Furniture Co.—G
Dayton Screen & Weather Strip Co.—K
Elder & Johnson Co.—A B D F M N O T U
The Johnston Shelton Co.—N
The P. M. Harmon Company—A D G I
Manor Decorators, Inc.—K
Meckstroth & Kiser—I K
Lowe Bros. Paint Store Co.—E
Miami Paint Co.—H
Partner Jewelry Co.—R
Prinz & Estelle—Q R
Rike-Kumler Co.—B C D F I O S T U V

DENVER, COLO.

American Furniture Co.—D G I M
Bohm-Allen Jewelry Co.—Q I I
Carson Crockery Co.—O S
Daniels & Fisher—A B D F G I O S T U V
Del-Test Furniture—F
Fred Davis Furniture Co.—M
Denver Dry Goods Co.—B D F I L M N O T U V
Florman Mfg. Co.—H
Gano-Downs Co.—N
W. P. Guiry Bros. Wallpaper Co.—E
Kohler-McLister Paint Co.—E
Howard Lorton, Inc.—A
May Co.—L M T U V
Miss Wilhelmina Mead—K
R. Reincke—Q
B. K. Sweeney, Inc.—L
W. G. Thomas—D
United Material Co.—K
Wm. Volker & Co.—C

HOUSTON, TEXAS

Conrad Bering—K
James Bute Co.—E
Columbia Dry Goods Co.—T
Corrigan, Inc.—N R S
Edmundson Refrigeration Corp.—L
Foley Bros. Dry Goods Co.—B N T U V
Haverly Furniture Co.—F G
Hudson Furniture Co.—G
Louis Lechenger Jewelers, Inc.—N Q R
Levy Bros. Dry Goods—O T U V
Lehman Steel Products Co.—K
W. C. Munn & Co., Inc.—L I
Pan American W. P. & Pt. Co.—H
Sakowitz Bros.—N V
G. A. Stowers Furniture Co.—A B C D F I
Texas Lamp & Oil Company—O
Waddell Housefurnishings Co.—A C D

INDIANAPOLIS, INDIANA

L. S. Ayres & Co.—B D F G K L M N O S T U V
Banner Furniture Co.—D G
Banner Whitehall Co.—M
The Bethard Wall Paper Co.—E
Wm. H. Block Co.—B D G I N O T U V
Hoosier Electric Refrigerator Corp.—L
Indiana Wall Paper Co.—K
Charles Mayer & Co.—N O Q R S
Ferdinand A. Meyer Studio—A
Pan American W. P. & Pt. Co.—H
Rolscreen Company—K
Sander & Rucker Furniture Co.—A D
Julius C. Walk & Son—Q R
H. P. Wasson—B T U V

KANSAS CITY, MO.

Cook Paint & Varnish Co.—E
Davidson Furniture Co.—B
Duff & Repp Furniture Co.—A B C D G I
Emery Bird Thayer D. G. Co.—A G L N O T U V
Hall's—N
Jaccard Jewelry Corp.—N Q R
T. M. James & Sons China Co.—S
Jones Store Co.—I L N O T
Kansas City Curtain & Linen Co.—B
Robert Keith Furniture Co.—A C D F
Midwest Electric Appliances, Inc.—L
Midwest W. P. & Pt. Co.—E
North Mehormay Furniture Co.—G
Oppenstein Brothers—Q R
Pan American W. P. & Pt. Co.—H
George B. Peck—O T U
Price Mercantile Co.—G
John Taylor Dry Goods Company—B T
Weatherproof Products Co.—K

LOS ANGELES, CAL.

Aetna Carpet Co.—D
Barker Bros. Inc.—A B F L O Q S T U
The George Belsay Co., Ltd.—L
Broadway Dept. Store—B D L O T U V
Brook & Co.—H
Bullock's—D I L T U V
Coulter Dry Goods Co.—V
Donovan & Kaman's Co.—Q R
I. F. Dwan, Inc.—K
Lesage & Company—A
Mas Company—B D F L N O T U V
Pan American W. P. & Pt. Co.—H
Mathews Paint—E
J. M. Robinson Co.—A N O S T
J. J. Sloan—G
J. J. Taylor Dry Co.—E
Waltham F N T

Key Numbers

CLEVELAND, OHIO

The Bailey Co.—D I T
Webb C. Ball—Q R
The Blonder Co.—E
Cowell & Hubbard Co.—Q R S
Elec. Housekeeping, Inc.—L
Walter Haffey—D
The Halle Bros. Co.—A B D G I N O Q T U
The Higbee Co.—B D G L O S T U V
Kinney Levan Co.—C H
D. B. LeFever—K
The Lindner Co.—V
The May Co.—B G H L N O T U V
The Nokes-Findley Co.—E
Mrs. Mary Shade—K
Sterling & Welch—A B C D E F G O Q

COLUMBUS, OHIO

Bord & Barger, Inc.—L
Dunn, Taft Co.—O T U
Harrington Co.—Q R
Wm. Hinterschied Co.—O S
F. G. & A. Howald Co.—A B D K M
H. Kobacker & Sons—B F
Carl Koch Co.—Q
F. & R. Lazarus Co.—B C D F G I L M N O Q T
U V
Morehouse-Martens Co.—N T U
Fred C. Perkins—E
Mary Nairn—O S
Pan American W. P. & Pt. Co.—H
John F. Rees—I N
H. S. Sterner—K
The Sherwin-Williams Co.—E

DALLAS, TEXAS

H. M. Amirkahn—D
Anderson's Furniture Studio—D I
Arthur A. Everts—O Q R
Elec. Household Appliances, Inc.—L
W. A. Green Co.—B D G T
Fakes & Co.—B
Haverly Furniture Co.—F
A. Harris & Co.—L N O T U V
Hughey & Philip Hdwe.—O
Lee Jewelry—N
Pan American W. P. & Pt. Co.—H
Sanger Bros.—A D G I N O T U
The Sherwin-Williams Co.—E
Shuttles Bros. & Lewis—R
Titcher Goettinger Co.—B F G N O T U V
Universal Building Products Co.—K
Ada Waine—S

DETROIT, MICH.

Berry Rug Co.—C D
Cadillac Wall Paper Co.—E
Caswell, Inc.—L
Crowley, Milner & Co.—D I M N T
C. A. Finsterwald Co.—F M
Fisher Wall Paper Co.—E
Gardner, White Co.—G
Lee Gladston—B
D. J. Healey Shops—U
Himehloch & Co.—V
J. L. Hudson—A B D F L M N O T U V
Wright Kay & Co.—R
Ernst Kern Co.—H I L M N U
L. B. King—O
W. O. Le Sage Co.—K
Peoples Outfitting Co.—G
Teetzel Co.—C K
Traub Bros. Inc.—Q R
Charles W. Warren—R

HOUSE BEAUTIFUL'S GUIDE TO RETAIL PURCHASING

Key Numbers

LOUISVILLE, KY.

J. Bacon Sons—B D M N T
R. Baude Co.—Q
Bensinger Outfitting Co.—M
The Brecher Co.—N
Dollinger China Co.—O S
V. C. Glass—L
Hubbuck Wall & Floor Covering Corp.—A I K
Kaufman-Straus Co.—B M O T U
Fred. W. Keisker & Sons—D F
Kentucky Wall Paper Co.—E
Lemon & Son—R
Victor Lorch & Son—Q
Louisville Wall Paper Co., Inc.—E
Miller Wall Paper Co.—H
The Otis Hidden Co.—D F
Overhead Door Co.—K
Stewart Dry Goods Co.—B C D I O S T U V
J. L. Strassel Co.—G
Thompson Sterling Co., Inc.—L
Voyle's Linen Shop—U

MEMPHIS, TENN.

Armstrong Furniture Co.—M
Arnold Bros. & Stubbs—D
George T. Brodnax—O Q R S
Bry-Bloch Mercantile Co.—B I O
E. C. Denaux, Inc.—A K
Farrell-Calhoun Co., Inc.—E
John Gerber Co.—F N O T U V
J. Goldsmith & Sons—F I N O T V
Julius Goodman & Son—R
Lawrence Furniture Co.—D
Leo Kahn Furniture Co.—G
B. Lowenstein & Bros.—B L N T U
Pan American W. P. & Pt. Co.—H
Rhodes-Jennings Furniture Co.—B
Tenn. Appliances, Inc.—L

MILWAUKEE, WISC.

Boston Store—B N O T U V
Bunde & Uppmeyer Co.—Q
T. A. Chapman Co.—A C F O S T U
Louis Esser Co.—R
Gimbel Bros.—B D F L N T U V
Kunzelmann-Esser Co.—D
Mohs Bros. Co.—E
Maxwell, Moore, McDonald Co.—G K
C. Niss & Sons, Inc.—A F
Peterson Loeffler Co.—D G
E. H. Schaefer Corp.—L
Schroeders—L
Julian Shade Shop—I
Ed. Schuster Co.—B C D L N O T
William H. Schwanke, Inc.—Q
Sherwin-Williams Co.—E
Edward T. Ver Halen, Inc.—K
George Watts & Son—O S

MINNEAPOLIS, MINN.

Alex. Anderson & Son—S
B. W. Baker Co.—E
Boutell Bros.—A B D I O
Butler Brothers—D
W. N. Cardoza Furniture Co.—F
Dayton Company—A B C D F G I L N O T U V
L. S. Donaldson Co.—B D G H N O T U
Hirshfield & Son, Inc.—E
J. B. Hudson, Inc.—Q R
F. Linsmayer & Co.—A
Monarch-Johnson Co.—K
New England Furniture & Carpet Co.—C G I O
Pan American W. P. & Pt. Co.—H E
Powers Mercantile Co.—H N O T V
O. F. Stuefer, Inc.—L
John W. Thomas—V
Weld & Sons—Q R
Young-Quintan Co.—N

NEWARK, N. J.

L. Bamberger & Co.—B G I L N O Q R S T U V
Chas. Eisenberg & Co. Goerke & Sons—H N
Hahne & Co.—B C D F I L N O T U V
Philip H. Harrison & Co.—L
Kresge Dept. Store—B C D F G I L M O T U V
Schulz & Behrle—A
Wiss Sons, Inc.—Q R
Zins Wall Paper Co.—E

NEW ORLEANS, LA.

Coleman E. Adler & Sons—Q R
Colonial Home Furn.—D
Maison Blanche Co.—A C D F G I M N O T U V
Feibleman's—L U
Hausmann, Inc.—R S
D. H. Holmes—B D F I M N O T U
Krauss Co., Ltd.—A L T
Catherine Labouisse—S
Leonardi Studios—K
Marks, Isaacs & Co.—A B N O
The Sherwin-Williams Co.—E
Southern Appliances, Inc.—L

NEW YORK, N. Y.

B. Altman & Co.—A B C D G O M Q T U V
Bloomingdale Bros.—I L N O
L. M. Blumstein—L N
Brand-Chatillon Corp.—R
Rex Cole, Inc.—L
Gimbel Bros.—B C L M T U
Lewis & Conger—M N
Lexington Wall Paper Supply Co.—H
W. H. S. Lloyd Co.—H
Frederick Loeser & Co. (Brooklyn)—G I M T
Lord & Taylor—B D F M T U
R. H. Macy & Co.—B O R T U
James McCutcheon Co.—T
James McCreary & Co.—F N T
Ovington's—O S
Phelan, Inc.—E
Wm. H. Plummer & Co.—K
Rolscreen Co.—K
Saks Fifth Ave.—V
W. & J. Sloane—G
Stern Bros.—A B D O Q T V
Richard E. Thibaut, Inc.—A
John Wanamaker—C D F L M Q T U V

Key Numbers

OAKLAND, CALIF.

Anderson Carpet Co.—D
John Breuner & Son—A B D F
H. C. Capwell Co.—I T U V M
Capwell, Sullivan & Furth—O U
The Curtain Store—A
Davidson & Licht—Q
A. F. Edwards, Inc.—R
Electric Appliance, Inc.—L
Gaines-Walrath Co.—G
Hale Bros. Store—T
Jackson Furniture—B F M N
Kahn Dept. Store—L
Mill Sales Co.—N
H. Morton Co.—R
Pan American W. P. & Pt. Co.—E H
Pittsburgh Plate Glass Co.—E
H. Schoenfeld—K
B. F. Schlesinger & Sons—B N O
W. H. Schmitt—O
Whitthorne & Swan—D T U

OKLAHOMA CITY, OKLA.

Albert Ahrens Co.—L
John A. Brown Co.—B C O S V
Harbour-Longmire—A B C D F G I K U
Hartwell Jewelry Co., Inc.—Q R
Kerr Dry Goods Co.—B D L O U T
McEwen-Halliburton Co.—H O T
Merry Screen & Weatherstrip Co.—K
T. W. Murray—E
W. J. Petty & Co.—N
Rorabaugh, Brown Co.—D F G T U
Rosenfield Jewelry Co.—R
The Sherwin-Williams Co.—E
Veazey Drug, Inc.—N

OMAHA, NEBR.

Haas Bros., Salon—V
J. L. Brandeis & Son—B D H L N O T U V
Builders Material Company—K
C. B. Brown Co., Inc.—Q
Cook Paint & Varnish Co.—E
T. L. Coombs & Co.—D
Corte-Corning Co.—D
Electric Housekeeping, Inc.—L
Hayden Bros.—B H L
Hunt Carpet Co.—C
Thomas Kilpatrick Co.—A C F N O T U
Nebraska Wall Paper Co.—E
Orchard & Wilhelm—A F G I K N O T
The A. F. Smith Co.—R
Harry P. Whitmore—S

PHILADELPHIA, PA.

Bailey, Banks & Biddle Co.—R
J. E. Caldwell & Co.—R S
B. F. Dewees—N
Gimbel Bros.—B D F G L M N O Q T U V
Wm. K. Grauer's Sons, Inc.—E
Hardwick & Magee Co.—F
Judson Co.—B C D G L M T U
Lit Bros.—C B D G L M T U
S. J. Lyons Co., Inc.—Q
Rolscreen Co.—K
D. Schultz—E
N. Snellenburg & Co.—G I M O T
Stern & Co.—D M
Strawbridge & Clothier—A B C G H L O Q T V
John Wanamaker—A B D F G I L O Q T U V
Wright Tyndale & Van Roden—S O

PITTSBURGH, PA.

Artery Dempsey Co.—C
Boggs & Buhle—B C D L M N O T U
Fairall Wall Paper Co.—E
Grogan Co.—R Q
E. K. Geyser & Co.—K
Gimbel Bros.—D F M O T U
Hardy & Hayes Co., Inc.—Q R
Joseph Horne Co.—A B D G H I L M N O S T U V
Kaufman Dept. Store—B C D F G L M N O S T U V
McCreary & Co.—D H M T V
Ochiltree Elec. Co.—L
W. W. Wattles & Sons Co., Inc.—Q R
Rosenbaum Co.—D I M O T
Arthur Von Senden Co.—N

PORTLAND, ME.

Benoit's—N
Burbank Douglass Co.—O
Carter Bros. Co., Inc.—Q R
Walter Corey Co.—C D F G I
Eastman Bros. & Bancroft—T
Gen'l Elec. Supply Corp.—L
W. T. Kilborn Co.—A C G
A. Lazarovich—H
J. R. Libby Co.—U
Marston Supply Co.—K
J. A. Merrill & Co.—N O Q R
Porteous, Mitchell & Braun Co.—A B D F I N O
S T U V
Rines Br. Co.—B
Alfred W. Whitney—H

PORTLAND, ORE.

Curtain Store—B
A. & C. Feldeneheimer—R
Gen'l Elec. Supply Co.—L
F. A. Heitkemper & Co.—Q
J. K. Gill Co.—N
Lipman, Wolf & Co.—O T U
Meier & Frank Co.—A B D F G I L N O S T U V
Mercer Steel Co., Inc.—K
Olds, Wortman & King—B O V
Pittsburgh Plate Glass Co.—E
Pan American W. P. & Pt. Co.—H E
Powers Furniture Co.—D

PROVIDENCE, R. I.

Acme Shade Shoppe—K
Adler's Hardware & Pt. Co.—H
Bennett Window Shade Co.—K
Callender, McAulian & Troup, Inc.—G O U V
J. A. Foster Co., Inc.—Q

Key Numbers

SEATTLE, WASH.

Accurate Metal Weatherstrip & Screen Co.—
Bon Marche—D I L M N O T V
Wm. L. Davis & Son—A F
Frederick & Nelson, Inc.—A B D G M N
T U V
General Electric Supply Corp.—L
Hardy's—Q
Mary A. Kelley, Inc.—S O
MacDougall & Southwick—N T U
Pan American W. P. & Pt. Co.—H
Pittsburgh Paint Store—E
Rhodes Dept. Store—B D I N O T V
Schoenfeld's—M

SPRINGFIELD, MASS.

Breckenridge, Inc.—L
B. C. Coffey—K
Empire Stationers—N
Forbes & Wallace—B D G I N O T U V
Fox & Cushing—K
Hadley Co.—D
Hall Galleries—Q R S
Chas. Hall, Inc.—O
Meekins, Packard & Wheat—A D F G T U
Springfield Wall Paper & Paint Co.—E
Albert Steiger & Co.—B I L N S T V
True Bros.—Q R
Lewis Zundell—H

SYRACUSE, N. Y.

W. I. Addis—V
Brown, Curtis & Brown—B F G
C. E. Chappell & Sons—A I O U V
J. R. Crocker Co.—O S
Dey Bros. & Co.—C I L O T U
E. I. DuPont DeMours & Co.—H
E. W. Edwards & Son—B D G O T
Empire Wall Paper & Paint Co.—E
Fern Home Furniture, Inc.—M
Fleischman & Son—D G
John Gang & Son—N
Gould-Farmer Co., Inc.—L
John J. Hand—F
The Hill Bookstore—N
H. J. Howe, Inc.—Q R
Rolscreen Co.—K
Sherwin Williams Co.—E
Stetson & Crouse—Q
L. A. Witherrill, Inc.—B

TOLEDO, OHIO

Anderson & Krapp—K
H. G. Bogart Co.—L
Broer-Freeman Co.—D R S
The Erie Paint & Paper Co.—E
Norman Hascall & Son—N Q R S
Kobacher Co.—D
Lamson Bros.—B D F I M N T U V
La Salle & Koch Co.—A B D G M N O T
The Lindsay Wall Paper Co.—E
Lion Store—G M O
Pan American W. P. & Pt. Co.—H
T. & R. T. Radcliffe—A D
Tiedtke's—L
Treuhaff Bros.—C D I

TULSA, OKLA.

Albert Ahrens Co.—L
Blankenship-Cattlett Lumber Co.—E
Boswell's, Inc.—R
Brown, Dunkin Dry Goods—B C F G I N
P. H. Bull—D N
Dickason Goodman Store—D
Halliburton-Abbott—O U
Miss Jackson's Shop—S
Mayo Furniture Company—A B D F G
Merry Screen & Weatherstrip Co.—K
Shannon Furniture Co.—E
Vandever Dry Goods—O T N U
Wright Wall Paper Co.—H

WASHINGTON, D. C.

W. D. Campbell Co.—D
Clark's, Inc.—N
Columbia Wall Paper Co.—H
Dulin & Martin Co., Inc.—N O S
Galt & Bro.—R
J. Garfinkle—R U
R. Harris & Co.—Q R
Harris & Shafer & Co., Inc.—Q
The Hecht Co.—B D I L N T
Frank R. Jelleff—V
Lansburgh & Bro.—A D K L O T
Mahoney Wall Paper Co.—H
Martin's—S
National Elec. Supply Co.—L
Palais Royal—L L T
Rolscreen Co.—K
W. & J. Sloane—C G
Union Wall Paper Co.—E
Woodward & Lothrop, Inc.—A B D F I

WORCESTER, MASS.

W. E. Aubuchon Co.—H
Bernard, Sumner & Putnam Co.—A B
A. L. Bemis Co.—K
Breckenridge, Inc.—L
Chapin & O'Brien—Q R
Coghlin's, Inc.—N
Denholm & McKay Co.—B C I N O T U
Duncan & Goodell Co.—O
Wm. Filene's Sons Co.—V
F. A. Knowlton—Q R
J. C. Melnes Co.—B D I N T
Chas. Mattson—D
Paris Wall Paper & Paint Co.—H
Sawyers, Inc.—L
C. T. Sherer—G T

Economy Hardware Co.—H
Gladdings, Inc.—A B D N U V
The Outlet Co.—B D I T V
E. Pulver Cook, Inc.—L
Shepard Co.—B D F I L N O S T U V
Tilden-Thurber Corp.—N O Q R S

RICHMOND, VA.

Belk-Leggett Co.—N
Colonial Wall Paper & Paint Co.—H
Hammett Blake & Kirtley—D
Hutzler & Co., Inc.—L
Jacobs & Levy—N
J. F. Kohler & Sons—Q R
Miller & Rhoads, Inc.—A B F I N O S T U V
R. S. Montgomery, Inc.—L
Richmond Art Co.—S
Schwarzschild Bros.—Q R
Thalhimer Bros.—B D G I N T U V
Throckmorton & Booth—H
P. F. Williams—K

ROCHESTER, N. Y.

E. W. Edwards & Son—D G I M N O T U
B. Forman Co.—V
Gamrod-Harmon Co.—E
H. B. Graves Co.—B
Hayden Co.—K
Hershbegs Jewelry Co.—N
Howe & Rogers—A C D F G
Gould & Farmer Co.—L
McCurdy & Co.—A B I L N O T U V
Rolscreen Co.—K
E. J. Sheer, Inc.—Q R
Sibley, Lindsay & Curr Co.—B D G H I M N O Q
T U V
Tice & Gates—S
F. P. Van Hoesen Co.—E

ST. LOUIS, MO.

Banner Supply Co.—E
Famous-Barr Co.—D F G I N T U V
Gussie B. Fischer Gift Shop—N
Heffern, Neuhoff Jewelry Co.—Q R
Hess & Culbertson—N Q R
The Lammert Furniture Co.—C D F K
James & Co., Inc.—L
J. Kennard & Sons—D
The May Co.—O
Mermord, Jaccard & King Jewelry Co.—Q R
Pan American W. P. & Pt. Co.—H E
Rolscreen Co.—K
Scruggs, Vandervoort & Barney—A B D G N O S
T U V
South Side Wall Paper & Paint Co.—E
Stix, Baer & Fuller Dry Goods Co.—A B C D G I
L N O T U V
St. Louis Glass & Queensware Co.—S
Union May Stern Co.—G

ST. PAUL, MINN.

Henry Bockstruck Co., Inc.—Q R
Bullard Bros. Co., Inc.—Q R
Chietenden-Eastman Co.—F
Elvengren Paint Supply Co.—E
Emporium Mercantile Co.—B D N O T
Field, Schlick—N T U
General Electric Supply Corp.—L
The Golden Rule—C D G L N O T U
J. W. Hulme Co.—I
Monarch-Johnson—K
Pan American W. P. & Pt. Co.—E
St. Paul Housefurnishings Co.—G
Schuneman & Mannheimer—A B D O S T V
Weyand Furniture Co.—F
Wm. Yungbauer & Son—G K

SAN ANTONIO, TEXAS

The Alamo Paint & Wall Paper Co.—E
Electric Household Appliances, Inc.—L
Frost Bros.—O
Haverly Furniture—F
E. Hertzberg Jewelry Co.—N R S
Household Furniture Co.—F G
Jorrie Furniture Co.—D
Joske Bros. Co.—B D G I N O T U V
Karetin Furniture Co.—A
Newton & Weller Co.—N O
P. J. McNeel Jewelry Co.—N Q R S
Pan American W. P. & Pt. Co.—H
San Antonio Drapery Co.—I
G. A. Stowers Furniture Co.—A B C D
John A. Williamson Co.—K
Wolff & Marx Co.—T U V

SAN DIEGO, CALIF.

Geo. T. Bander—L
Benbough Furniture Co.—D F G
Christopher—S
Holzwasser's—T U
J. Jessop & Son—Q R N
Charles H. Lentz—K
The Marston Co.—A B D G I N U V
Parmalee-Dohrmann Co.—O
Ross H. Thiele—K
Whitney & Co.—G T

SAN FRANCISCO, CALIF.

J. Breuner Co.—D
City of Paris Dry Goods Co.—D K T U V
Nathan Dohrmann—O
Electrical Appliances, Inc.—L
Emporium—A B L M O T U V
S. & G. Gump—O Q R S
Hale Bros., Inc.—B D I T U
L. Kreiss & Sons—A
D. & R. M. Leonhardt—E
Lachman Bros.—F M N
V. C. Morris—S
A. U. Morse & Co.—E
O'Connor, Moffatt Co.—B M T
Pan American W. P. & Pt. Co.—H E
H. E. Root—K
Schwabacher, Frey Co.—N
Shreve Treat & Encret—R
W. & J. Sloane—G I
Sterling Furniture Co.—F
Raphael Weill & Co.—N O Q T



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COMBINED WITH HOME & FIELD



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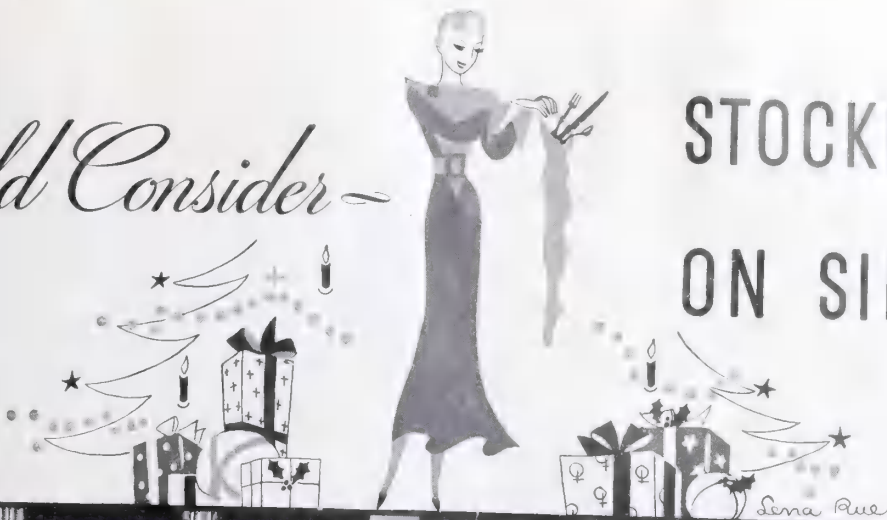
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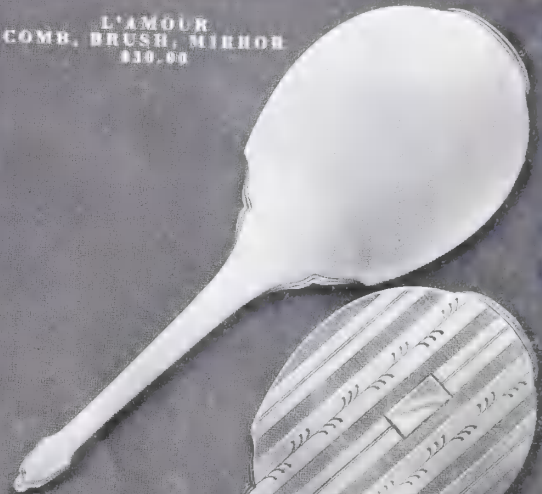
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HOUSE
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You should Consider -

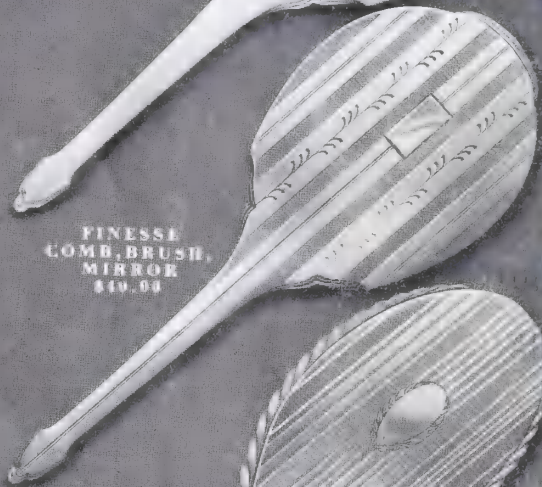
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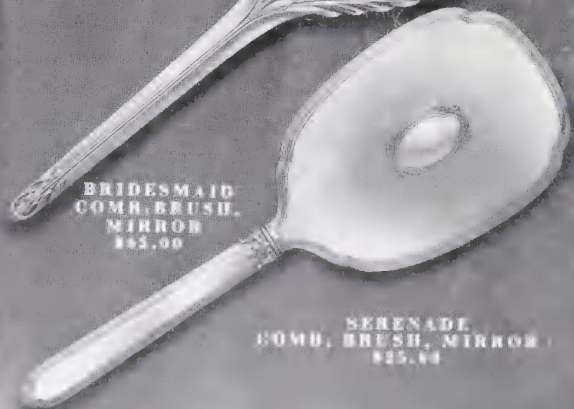
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\$25.00

Whether your own silver chest needs stocking, or you are playing Santa upon someone else, silver is a thought upon this Christmas. For silver is so! The Silver Purchase Act means it. It may be years before you can get silver so reasonably as now!

So do some hinting on your own account, and inquire what gifts of silver would please your friends. Then hie you to the shop that sells International Sterling and see how the smart and beautiful designs glorify each item on your list.

★ Write for booklet giving descriptions and

prices of these patterns. If you'd like also our useful book, "Correct Table Setting," enclose 10¢ in your letter.

WILCOX & EVERTSEN
INTERNATIONAL SILVER CO. SUCCESSOR
Sterling Silver Division
WALLINGFORD . . . CONNECTICUT

INTERNATIONAL Sterling



A 9000 mile trip by a Macy Buyer brings you "food for thought" in wood. Rolling pins from the mountains of Czechoslovakia, olive wood spoons from the Holy Land carved in France, boxwood salad sets from France, maple chopping bowls from Maine and Michigan. Typical of the buying thoroughness in Macy's Famous Housewares that places an "infinite variety" there for your housewares needs, whether it be oilcloth or percolators, washing machines or refrigerators. **Basement—MACY'S—34th St. & B'way, N. Y. C.**

French olive wood serving set . . .	84
Oval maple chopping bowl . . .	92
Large wooden dinner plate . . .	18
Wooden tea plate	47
French olive wood salad set . . .	12
Holly wood steak mallet	49
Planked steak board	23
Set of holly wood spoons	47
Holly wood rolling pin	59
French boxwood mixing spoon . .	64
French olive wood batter spoon .	6
French condiment dipper	69
Swedish butter ball rollers . . .	6
Czechoslovakian cutting board .	4
French carved mustard spoon . .	2
French pickle fork	2
Chopping bowl	9
Thermos ice tub	54
Wooden "piggie" bread board .	4
Christmas cake board	1
"Muddler" of lignum vitae (a wood that sinks)	3
"Swizzle stick" from Czechoslovakia	1
French "scissors" serving set . .	8
Chopping bowl, 49¢; knife . . .	5
Huge chopping bowl	1
Clothes pins	60 for 3
English butter mould	32¢ and 3
French pie crust edger	1
Wooden salad plate	8
French pepper grinder	1

Gifts

by Elizabeth Arden

For example, the new "Party Bag," a glorious thing in gold brocade or other fascinating fabrics. Jeweled compact and matching lipstick, perfume, crystal evening comb, coin purse and cigarettes, \$18 or \$20

"Farewell to Age" Box. Ardena Skin Tonic, Cleansing Cream, and Velva Cream, in very large sizes, in a beautiful shell pink box. \$13.50

The pink sachet box, filled with fragrant satin pads. An exquisite *little* gift for a dainty woman. \$5

And the lovely, jeweled compact and matching automatic lipstick packed in an ivory gift box, lined in gold, \$5.50, \$5. Individually, too.

For the newest Elizabeth Arden perfume, "Blue Grass," the sensation of the season. From

ELIZABETH ARDEN

51 FIFTH AVENUE . . . NEW YORK CITY

Elizabeth Arden Ltd. Paris. Elizabeth Arden S. A. Elizabeth Arden S. A. I. Berlin. Elizabeth Arden H. Toronto: Elizabeth Arden of Canada, Ltd.

\$5 to \$125. Ardena Travel Atomizer, \$12

Three large June Geranium Bathodomes, beautifully boxed, \$2.75. Venetian Dusting Powder with a single large Bathodome. \$2

And the handsome, fitted case in the lower corner . . . with carved crystal bottles so beautiful you can hardly bear to leave them there. Luxurious, but so well worth it! \$135. Other beauty boxes, \$2.85 to \$350



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 572 Madison Avenue, New York

Please accept this as your order to send HOUSE BEAUTIFUL for one year, 12 issues, to the following persons. Subscriptions to start with the January 1935 issue of HOUSE BEAUTIFUL.

☐ Check is enclosed for \$..... ☐ I will pay \$..... when billed.

1
 2
 3
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DONOR'S NAME.....
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To insure delivery, please print all names and addresses. HOUSE BEAUTIFUL, 35c a copy, yearly subscription price \$3 in U. S. and possessions. Canadian, Pan American and foreign rates on request.



Sentimental . . . PRACTICAL

If we'd been able to photograph a subscription to HOUSE BEAUTIFUL, we would have shown it on the page entitled *SENTIMENTAL*—Because, after all, there is nothing more sentimental in the way of a present than something that reminds you of the person who gave it to you all through the year.

Then we would have liked to put it on the page entitled *PRACTICAL*—Because, wherever you live, in a house with a white picket fence, or an imposing mansion of the kind real estate men call Estate, or a two-room apartment, HOUSE BEAUTIFUL will be useful to you in making it livable and smart and up-to-the-second.

We had thought of it for the baker's dozen of Men's Gifts. Because it's all a fallacy about the wife's being

the prime and only moving spirit in the home. Most of the men we know are intensely interested in making their houses attractive. They read HOUSE BEAUTIFUL avidly and they write and ask our advice, which pleases us no end.

Then we decided that you couldn't really show a picture all the fun you'd get out of a present of HOUSE BEAUTIFUL so we'd just leave it for you to decide to give it to the people you like best.

This is to remind you to write it in big letters on your Christmas list. And after you've sent it to lots of people, don't forget to renew your own subscription. You can list that as your own present from yourself. Christmas is a very good time for self-indulgence and we hope you'll have a merry one.



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BURLINGAME, CALIF.

Hawaii via Matson Line

STEICHEN

Leis of gorgeous blossoms . . . ancient custom symbolizing affectionate greeting . . . welcome the visitor to Hawaii. Photographed aboard the S. S. LURLINE at Honolulu.



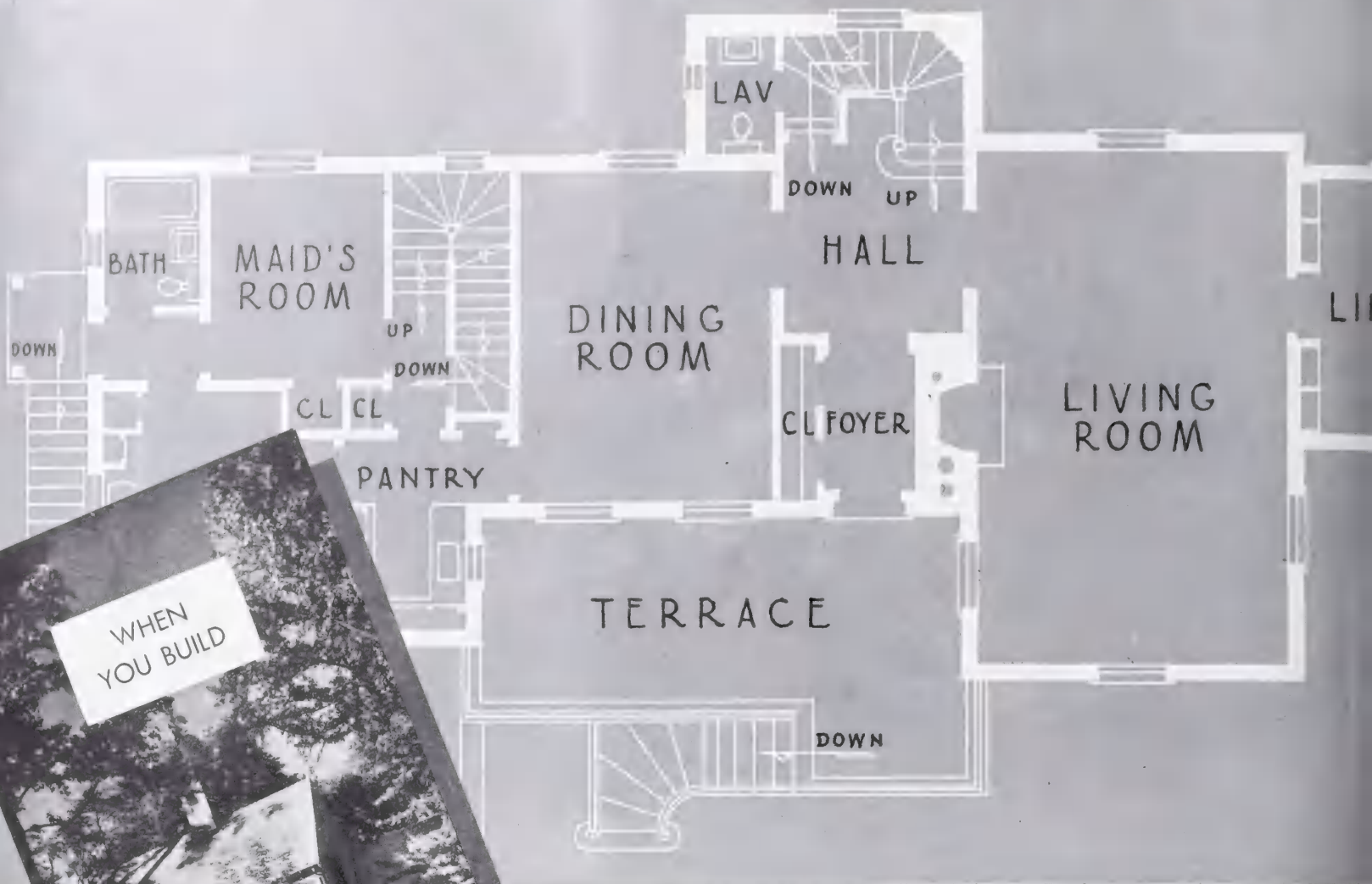
En route to Hawaii. A few days and nights furnish an ideal perfect living and your giant, NEW Oceanic liners, equipped with every your comfort and pleasure, do the rest. A new way of learning at sea the plea-

asures in store for you in those Islands of perpetual summer. SAILINGS EVERY FEW DAYS . . . only 5 days from California . . . LOW FARES.



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WHEN
YOU BUILD

THINGS TO KNOW ... when planning your home

Send for this new FREE BOOKLET

"When You Build" by Benjamin F. Betts, Editor of American Architect, is a 24-page booklet packed with valuable information for the person who intends to build and remodel, and who wants to get the most value out of his investment. It comes to you free when you mail the coupon.

THE STUYVESANT BUILDING GROUP:

Please send me, without cost, the new booklet, "When You Build" by Benjamin F. Betts, Editor of American Architect.

(Please check the following items.) I intend

- ☐ to build a house.
- ☐ to remodel a house.
- ☐ to install new household equipment.

NAME

ADDRESS

II-B12

For you who intend to build this winter or spring, here are some important points to bear in mind:

Neighborhood:

Are values increasing? Are the schools good and easy to reach? Is the water supply good?

Foundation:

How is the drainage? Will the prevalence of rock in the foundation increase your building costs?

Design:

Is the house you plan distinctive? Are all the things you desire in a home included? Does it provide the utmost convenience and make the best use of space?

Construction:

How can the construction best be superintended to see that you get good workmanship and quality materials; and so that you may install the plumbing, lighting, heating plants, etc. of recognized value?

Financing:

Can the house be built for the amount you want to spend? If necessary to finance part of the cost, what is the best way to do it?

It would take a long time and great expense for you to find these things out for yourself. There is one person who knows the right answer to every question, and who will answer them all in a way to give you a house of the utmost charm, comfort and value—

Consult an Architect!

Your architect's moderate fee will be saved in the values and economies he secures for you. In the magazines of the Stuyvesant Building Group (House Beautiful, Town & Country, American Architect) you will find advertised quality building materials and household equipment worthy of selection by your architect and yourself. Include them in the house you are planning to build.

THE STUYVESANT BUILDING GROUP

House Beautiful

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5 7 2 MADISON AVENUE, NEW YORK

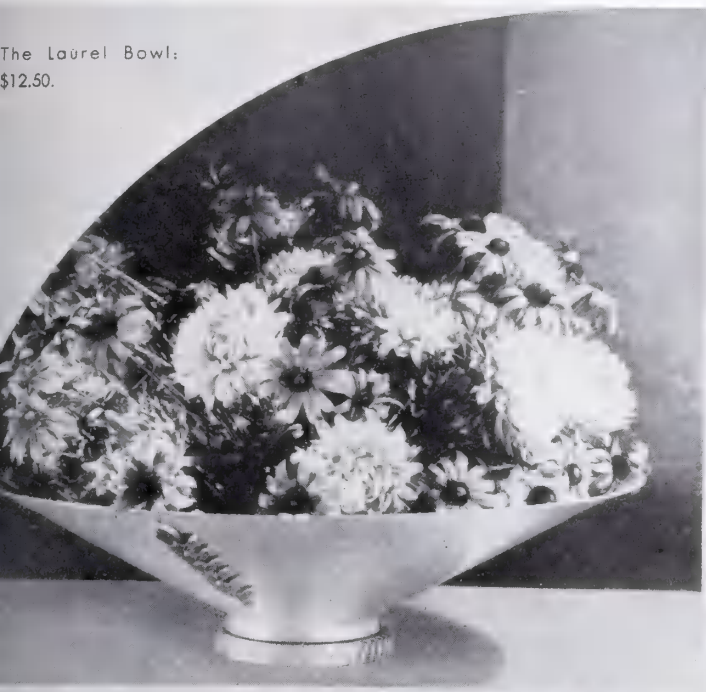


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LIST FAMOUS... CHOOSE

Kensington

OF NEW KENSINGTON

The Laurel Bowl:
\$12.50.



The Hexagon Ciga-
rette Box: \$5.00;
The Hexagon Ash
Tray: 4 for \$5.00.



The Briar Bonbon
Dish: \$4.50; The
Briarton Covered
Bowl: \$5.00.



The Sherwood
Vase: \$4.75.



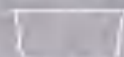
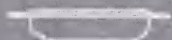
Here is Beauty that is more than Style. deep

These are four of the sixty or more beautiful pieces that were originated by Kensington of New Kensington just in time to provide you with gifts that no one could ever have given before.

Crafted from a new metal that is suave with the lustre of

old silver, these pieces have a distinction of design that gives them heirloom significance.

Complete showings are now being made by leading department and jewelry stores, and specialty shops. You will find the prices far below what such authentic beauty usually commands.



Window Shopping

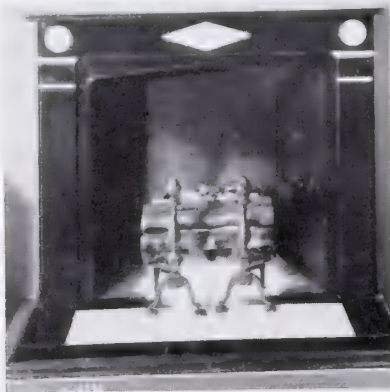
NEWS FLASHES AND DISCOVERIES FROM THE SMART SHOPS

For the addresses of the shops selling the articles shown here write to:
Window Shopping Editor, House Beautiful, 572 Madison Avenue, New York



PHOTOGRAPHS BY KOSER, NEW YORK,
AND GEORGE H. DAVIS STUDIOS, BOSTON

1 Christmas, emphatically, is just around the corner. It's not hard to find the large, impressive presents. The heartbreak and the footache come from running around looking for little remembrances. They should be every bit as charming as the grand things. That is why we show you this vase and the little coquille, both in crystal. The shells cost but \$1.80 a dozen (\$2.75 if they're frosted) and they're fine for individual table ashtrays, nuts, salt or even a few raisins. The bud vases with the plump doves are .60 each as you see them, or .75 with the birdies frosted. 6" high. F. Pavel and Co.



5 Not many months ago in this magazine a campaign was inaugurated for the betterment of the mantel. The ones that come to the average apartment are not the beauty. Or if you're building a new one this spring, they're a vital matter for consideration right now. This black and white Belgian marble mantel is four feet, two and a half inches long and three feet, seven inches high. Though its design is decidedly old-fashioned, this mantel would be a happy addition to a modern room as well. It is from "Ye Olde Mantel Shoppe" and costs \$195.



2 The world is so full of a number of lamps that it's a funny thing more of them aren't good-looking. These two emphatically are. Each is one of a pair. The mate of the hen is, appropriately enough, a white glazed china rooster. Over all, the pair stands fourteen inches high. The shades are plaited parchment with blue grosgrain ribbon run through them, \$5 the pair. The goose girl's mate is a young man and both of them are terra cotta in a pale peach. Shades are theatrical gauze in natural linen color with natural cord trimmings. The height is fifteen inches. Pair costs \$7. R. H. Stearns, Boston.



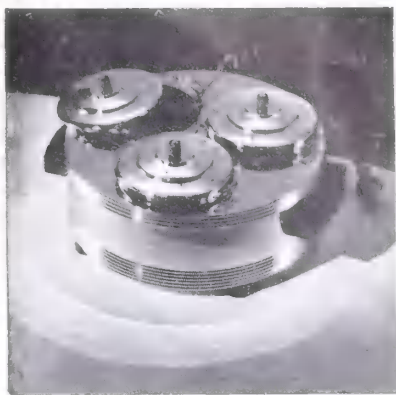
6 Georg Jensen is known first and foremost for his silver. Well, as it should be. But silver isn't the only thing you can buy in this distinguished shop. He is also carrying wood. The platters and wooden salad bowls, wooden bowls for fruit and boards. The craftsmanship that goes into the making of these is of the highest order. The aged American salad bowl in the picture, 11 1/2 inches in diameter, gives you the idea. A little garlic around it and toss it up high and handsome with the fork. The bowl costs \$13. For the spoon, 8 1/2" long, \$25 for both.



3 It was a new idea to us. We'd never seen coffee cups that were half one color, half another, like a Pierrot. These are platinum and a soft pink, the color of a fading rose. The platinum sets it off smartly. You see the cups set out upon a Lazy Susan, also very new and also very smart. This is made of glass, both the base and the revolving tray part. The center is mirror and highlights what is set upon it. The Lazy Susan is for breakfast, the after dinner coffee cups for later in the day. The coffee cups cost \$40 a dozen; the Lazy Susan is \$13.50. Both of them come from Pitt Petri.



7 Pictures you must have. Pictures without appropriate surroundings are a dead loss to any room. This is a link between the picture and the room. It should have a little of each to be a complete picture. These two Chinese prints by Forestier are all soft colors. The Dragon Jar at the left is framed out a mat but with a line of gold. The Blue Jar at the right has Chinese block paper, silver and a hand-carved frame of red. The larger is 19 x 24 inches and costs \$17.50. The smaller is \$8.75. Foster Brothers, Boston.



4 If you want to be on time to see the curtain rise at the theatre, don't attempt to serve a formal dinner. Have this snack server on a buffet table. It doesn't take up much room, being only 12 1/2 inches in diameter. Serve three hot things from it. Each of its Pyrex containers holds a quart. The finish is chromium, the handles wood, and the whole business plugs into an electric light socket for keeping warm indefinitely. It is \$19.50. The chromium ladle is \$.90. Delivered anywhere in New England, New York or New Jersey shipping prepaid. Sent elsewhere express collect. From B. F. Macy, Boston.



8 Personally, we adore things that cause us like to hide them, notes, door keys, snaps, jewelry. So we want both the pewter boxes for our Christmas. You're a neat person with a mind, you'll probably put them around one, or powder and a hand down puff. The oblong one is cedar and meant for cigarette-smoking at all you put into it to smelling delicious in no time. The round one with a carved jade knob costs \$20. The oblong one has a carved carnelian flower. Both are from Yamanaka.

W I N D O W S H O P P I N G



ells are smart



em in pairs as a table centre,
with fruits or flowers. 3.50
n creamy white, powder blue,
s de rose.

write for booklet

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adaptation in design of early Geor-
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set, a selected importation from
just \$27.50 for the three pieces com-
paratively: Coffee Pot \$19, Sugar and
Creamer \$8. Height of coffee pot 7 1/4", capac-
ity 1 1/2 quarts, sugar diameter 2 1/2", height 1 1/2";
creamer 2 1/4", height 2 1/4".

order the same pieces in hallmarked
Coffee Pot \$52, Sugar \$13, Cream \$10.
No extra shipping charge

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Variety—Gebelein Copper Bowls—
Antiques and Reproductions.

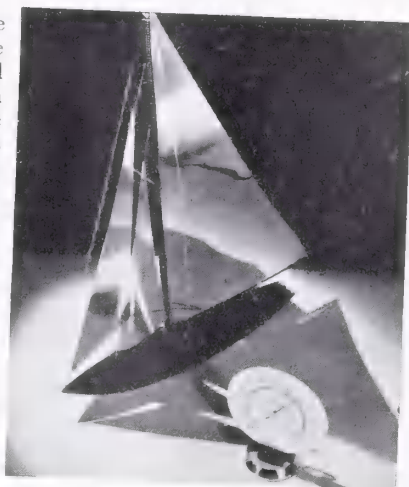


10 Men like thermometers because
it's practical to check how the
furnace is doing from the study, and
because they're fun. Women like them
only when they're good-looking, as the
moon-faced one in the picture is. Its
face is milk glass, its base chromium,
a combination which is very decorative.
\$7.50. One of the charms of the boat is
that it serves no practical purpose. It
is just handsome. It's needless to call
attention to the fact that anyone who
sails would be thrilled to find it under
the tree on Christmas morning. The sail
is chromium, the rigging wire and the
hull a black metal. \$15. Both the tall
yacht and the handsome thermometer
come from Shreve, Crump and Low,
whose store is located in Boston.



11 To greet the dawn. Two vigorous
cocks for your mantelpiece. They
are of pottery, but with a finish on them
which is reminiscent of old mellow
carved wood. The artist has caught
them just in the act of ushering the sun
over the horizon. The bases on which
they stand proclaim them heralds of
Aurora. They are thirteen inches tall
and thirteen inches from bill to ultimate
tail feather. They would be handsome
for a console table or on your dining
room table at either side of a bowl
piled high with winter flowers. They
cost \$37.50 for the pair and can be
procured from Carbone, in Boston.

9 These mysterious and Martian
looking objects are chromium,
red and black, and when you investi-
gate them you'll find they're nothing
more nor less than the component parts
of a smoker's set. At the left is an elec-
tric cigarette lighter. This is \$2. At the
right is the cigarette container. The
base is chromium, the cylindrical center
is red enamel and the finial on
top, black. This is \$1.75. The chromium
bowl for ashes is designed to keep
chance drafts from putting out your
cigarette. \$1. All these stand on a trig
chromium tray, \$1.25. The set is \$6,
comes from Ovington.



MAHOGANY
COFFEE TABLE
\$10.50

Hand-rubbed finish. Top 26" by
16". Pedestal base. Brass feet.
Shipping charges paid in New
England.

R. H. STEARNS CO.
Boston



"THE KOZY KABIN WHISKEY SET"

A gift suggestion sure to please your
nearest and dearest.

ONLY \$3.25 WITH SIX GLASSES.

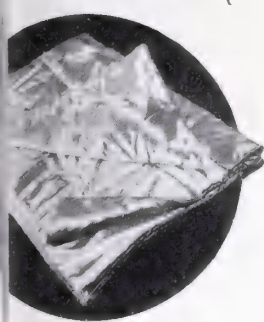
Extra glasses 30c each.

Bottle has chromium stopper.

Prices include packing and insured
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New illustrated booklet of Gifts on request.

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This lovely Chaise Cover, filled
with pure fluffy lamb's wool
and stitched in a beautiful Dres-
den design, appeals to every
woman's love for luxurious
things. Colors: French Blue,
Rose Beige, Peach and Green.
Such an exquisite Carlin origi-
nation is an unusual Christmas
gift opportunity at \$18.50.

Carlin Comforts

536 MADISON AVENUE AT 54TH STREET, NEW YORK

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NDERVOORT & BARNEY, St. Louis NEIMAN-MARCUS, Dallas
FINCKEL & Co., Washington, D. C. THE J. L. HUDSON Co., Detroit
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SAVAFAL BATHTUB GRIP—Gives a safe
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—prevents dangerous falls. 22 suction
cups hold it securely. Peach, blue, or-
chid, green, white or black rubber. 1.50



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"go dead". Doesn't depend on batter-
ies—generates its light by a twist of the
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Send me the following. Enclosed is
\$..... or charge to my account.....
or C.O.D.....

Name

11 12

WINDOW SHOPPING



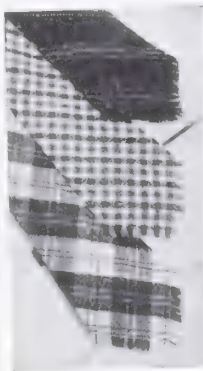
WOODEN FESTIVE TOYS

White, Gold, Silver Decoration

Madonna and Child . . . 6" \$2.50
Steps 2½" \$1.50 Candles each .35
Angel 6" Mirror Plateau, and
Candles 3.00
Postage 25¢

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At last the Beautiful hand loomed and hand tailored ties of Santa Fe are available by mail.

Woven of pure wool in a wide variety of colors. Comes in plaids, checks, stripes or solid colors.

This is one of the finest ties on the market.

They are Guaranteed to please you in every way. State general color and design preference.

Attractively boxed—Prepaid
\$1.75 Ea.

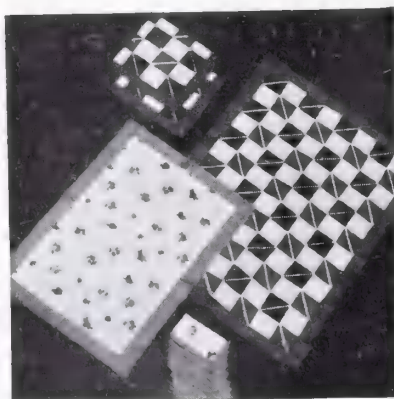
Catalog of Mexican Glass 10 cents

The OLD MEXICO SHOP
SANTA FE — NEW MEXICO



12 The Indian is staging a comeback. This is not exclusively based on spouting oil wells. Indian crafts, which were once concentrated on feather head-dresses and bead belts, are now turned to more beautiful things. Indians made these Mexican tin jugs by hand, for instance, and they're charming in shape and would make excellent vases for a handful of asters. The Santa Clara Pueblo Indians made the polished black pottery birds for ashtrays, \$1.50 the pair. Jugs ten inches high are \$3 each; seven inches high, \$2, express collect. Fred Leighton's Indian Trading Post.

13 For a time it looked as though the last stronghold of the rocking chair would be the front porches of hotels as venerable as the ones in Saratoga. Now, once more, America has turned to its own soil again for some of its most interesting rooms. Maple is selling like hot cakes. Here is the Cape Cod rocker, as comforting to sit in as it is easy on the eye. Of solid birch usually finished in black with a gold stripe decoration. It may also be had in dark mahogany, maple or walnut. Hand-finished and hand-decorated, it is \$15.25 as you see it in the photograph, or \$11.25 without decorations. Express collect. William Leavens and Company, Inc., of Boston.



14 Breakfast is going gay. We've had polka dots on our trays, and Basque stripes and here are checks. The three-piece breakfast set (one cloth, two napkins) is blue and white, as spandy-looking as a clean Dutch plate. Two shades of blue, also red or green. Imported. \$8.75. At six-thirty when the cocktail tray comes in, your dry Martini arrives looking thoroughly demure. The tray cloth is sprinkled with Dresden china posies and the napkins, which are absurdly tiny and very sweet, have their quota of flowers, too. The cocktail set costs \$9.75 with twelve napkins. From Léron.



CHEESE or CANAL BOARDS

of beautiful color and grain hand-turned from aged American cherry-wood.

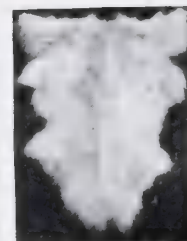
12"	14"	16" in diam.
\$8	\$10	\$12

Caviar Servers from \$4.00
Cheese Scoops from \$4.75
Cheese Knives from \$6.50

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169 West 57th Street NEW YORK
Opposite Carnegie Hall

Beautiful FUR Floor Rugs for Christmas Gifts



Real "Heidsieck" and sheep skins long, silky. Ideal for floor rugs—a for wall hangings. Vermin-proof. dyes used. white or markings. size about 3' x 5'. POST \$15.

Bear skins manufactured of these with artificial heads—in white (polished) brown or black.



Size 68" x 88" \$75. post
Size 50" x 66" \$50. post
Also smaller sizes

SUNNY CREST FUR
HAMPTON, CONN.



Your bedlinens in matching pastels . . .

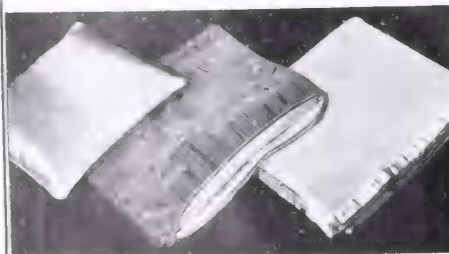
6 piece set (2 single bed top sheets, 2 under sheets, 2 pillowcases) \$30
Mangroves in modern diagonals.
Sheets \$1.50 each
Pillowcases 90¢ each

Grande Maison de Blanc
CORPORATION
746 FIFTH AVENUE • NEW YORK

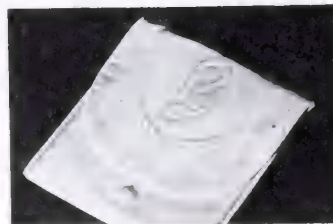
HandQuilted Gifts by Eleanor Beard

Hand-quilted taffeta handkerchief case, silk lined, 7" x 7" with large initial in trapunto quilting. In ciel blue, turquoise, pink, peach, white, Nile green. A lovely, inexpensive Christmas gift. Postage 10¢ extra. . . . \$1.00
Matching sachet of hand-quilted taffeta.50

Hand-woven couch throw, 50" x 72", bound in antique satin in hunter green, seal brown, turquoise, wood rose, peach and tan; with lined moire travel case and satin pillow. The set complete \$29.50
Couch throw only 19.75



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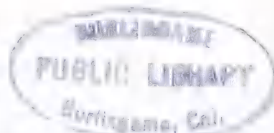
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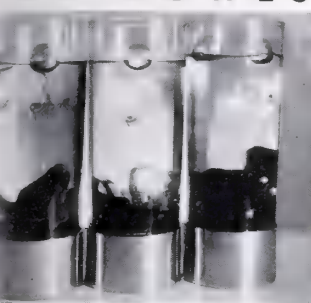
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PIPE BOX OLD NEW ENGLAND



COURSE it's just the gift for "him" can't help but see how cunning it hung up by the fireplace or in the nelled library. This particular type en out of the many of its kind because eial adaptability to the modern short pipes. The drawer is for his tobacco is a new little "tobacco tile" to be a water and placed in the mixture to moist. This piece has been reproduced smen whose handwork shows due tion of fine old things. Comes in pine or maple. \$4.50. Expressage

R. E. WILLEY
"Handmade Reproductions"
Westfield, Indiana

15 What with repeal all fixed up, the tea-drinking habit gains daily, such is our perversity. To come in from a cold walk and find paper-thin brown bread and butter, cucumber sandwiches and scones waiting for you is the friendliest feeling on earth. It's the best meal of the day and deserves the nicest china, the finest silver. Here is the perfect pot for strawberry jam or Scottish marmalade or apple butter. It's made of white pottery so it will go becomingly with your other china. It costs \$10 and comes from Alice Marks. The pottery has a rich white glaze on it.

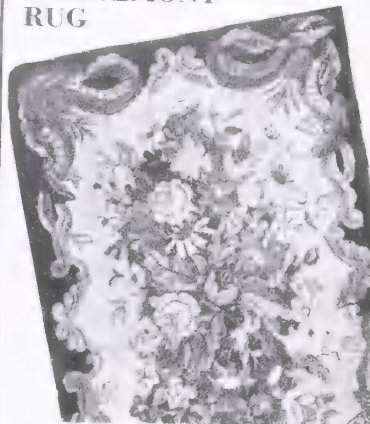


16 A shell is always a pretty thing and particularly at home in a Chippendale world. The one you see at left is a bivalve of silver, with a little glass dish inside and a silver knife for serving. Fill it with mayonnaise for the shrimps you have with your cocktails. Put caviar or pâté in it and let people help themselves. Or use it for butter or marmalade on your breakfast tray. It has a vast number of possibilities and it will do you proud on any table. The top is hinged, opens at a touch of the flange on the back. Imported from England, \$10.25 wrapped and boxed as a Christmas present. At Daniel's Den, Boston.

17 Weak though we are at either addition or division, we are impressed by the division possible in the cocktail set in this photograph. The shaker divides into three. The glasses compress into one unit. The bottle opener is tossed in anywhere and the whole business goes into that compact leather case which looks like a tall collar box. This, the neatest trick of the month, can then be dropped into a trunk, a suitcase, or the back of your car, perfectly safe and all ready for the operation known as give-me-a-cocktail-quick. Silver-plated set and leather case, \$15 at Abercrombie & Fitch.



A ROSEMONT RUG



Charming and Distinctive Christmas Gifts

HAND-HOOKED RUGS, in historic designs. HAND-TIED CANOPIES, COLONIAL COVERLETS, Chair seats, Wing Chairs, Foot stools, Smoking Stands, Table Mats.

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LAURA B. COPENHAVER
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Oven proof red-brown pottery, cream decorations. Casserole—serves 4—\$1.00. 13" tray, \$1.00. Creamer, 35¢. Onion soup set, \$8.40 doz. Express collect.

Send 3¢ for illustrated leaflet.

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Be Charming

A BOOKLET

"The Smart Point of View"
WITHOUT COST

A Finishing School at Home

Just what impression *do* you make? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart will be sent on request, with the booklet, "The Smart Point of View"—to acquaint you with the effectiveness of Margery Wilson's personalized training by correspondence. In your own home, under the sympathetic guidance of this distinguished teacher, you learn exquisite self-expression—how to talk, walk, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible the elusive elements of Charm and gives you poise, conversational ease, charming manners, finish, grace—the smart point of view.

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Monogrammed Bath Ensemble

consists of 2 bath and 2 guest towels—2 face cloths—1 bath mat—complete \$15.75

French Hand Blocked Print cocktail set—13 pieces.....\$7.50

Breakfast set edged with real Point Milan lace—entirely hand hem stitched. Pastel shades.....\$8.75

Kerchiefs of exceptional quality range from \$18.75 the dozen including mono-grams.

Duchesse Lace Doilies—sheer linen—hand made. \$2.50 each



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WINDOW SHOPPING

ELEGANT CRYSTALS



The simple elegance of Lightolier Crystals is admired by connoisseurs and preferred by all those who recognize no acceptable substitute for this lovely form of lighting. Nowhere will you see a larger assortment of chandeliers, sconces and girandoles. Nowhere will you find more attractive prices.

LIGHTOLIER

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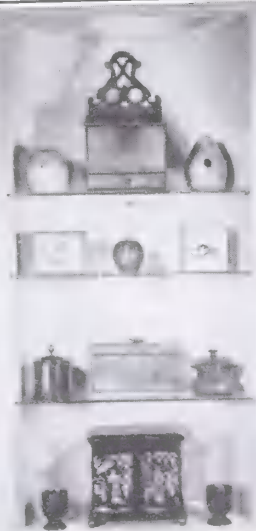
The Ideal Gift for:

THE HOME-OWNER THE HOUSEWIFE
THE ARCHITECT THE MERCHANT

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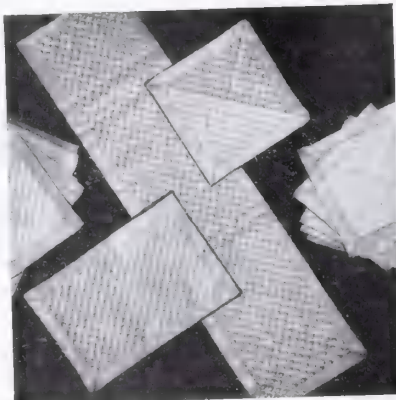


A Niche in Our Past
and Present Shop.

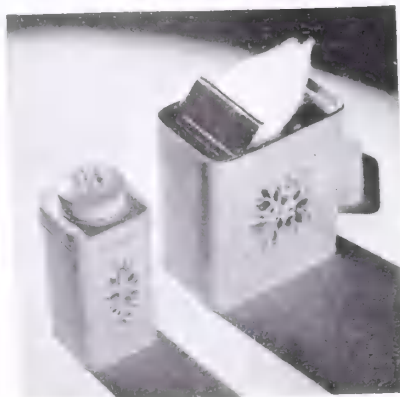
MM IMPORTING CO., INC.
515 Madison Ave., New York
Telephone Wickersham 2-7766



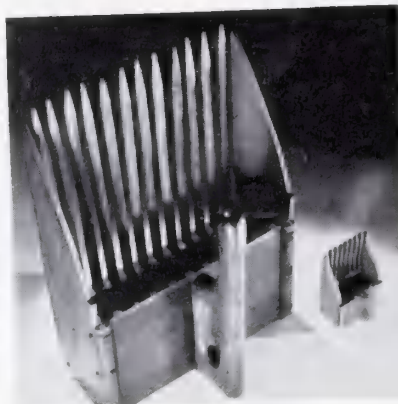
19 A very popular hobby today is the collecting of old American household and farm implements. Many of these can be used now, if for slightly different purposes. Take, for example, the cranberry picker. It flourished about 1890. The big one in the picture is old, made of maple with beautiful craftsmanship. You can get it in three sizes, nine, eleven or fourteen inches high, for \$3, \$3.50 or \$4. The offspring is modern and much smaller, as you see. It holds just one pack of cigarettes and costs but a dollar. If there are no cranberries in your woods, use them as ornaments. King Hooper, Boston.



21 The era of bric-a-brac has fallen into disrepute. Mantels are no longer loaded with "groups." Our personal theory as to this is that it comes from the rarity of really lovely small things. The Tanagra figurines in this picture are so fine and classic that they bid fair to revive a vanished day. You can see them in almost any type of room, on a mantel, a table, in a corner cupboard. They are natural color terra cotta and have immense charm. Standing figure about 9 1/4" high, \$3.50. Seated figure, 8" high, \$3. Each is one of a pair. From Anne Landsman.



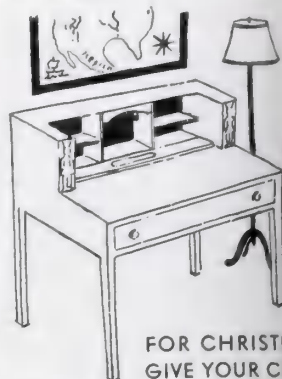
18 Fragrance of the Vienna woods should emanate sentimentally from your closets and your bath room. It should envelop you as you loll in your bath warbling Strauss. What you do is to go in for Rolair, concentrated pine. With it come two balls on chains, rather like tea balls. Hang them in your closets like pomanders. The smell is so clean and outdoors that your husband will be pleased to have one. It will discourage the lurking moth and take any smell of cigarettes out of your clothes. It also will make you smell like a dryad. Bottle and two balls \$3 by Eléne of Vienna. At Lewis and Conger.



20 Kindly do not faint when we tell you that the very newest table mats are embroidered with silver and gold thread. It sounds incredibly lush, but actually it is not. The mats are organdie, a lovely smoky gray, buttercup yellow, strawberry red and other shades. The stitching is in a delicate, cobwebby design and the grand total is amazingly fetching. If you can't stick metal at any cost, for all our sincere commendations, you can get the mats with white or pastel stitching—the ones in the picture are gray with white. They would look heavenly with a great bowl full of camellias. \$32 a set. Mosse.



22 Time was when the babies got all the breaks. Their talcum, and theirs alone, was kept in pretty painted boxes. Only the babies had their sacred absorbent cotton packed in delicate pastel boxes. But their mothers know a good thing when they see it, too, and so boxes are made and hand-decorated for them. The talcum can, filled with Johnson and Johnson powder, comes in pink or blue, costs \$.85. The cotton box, which you can refill in an instant, is in pastels, including peach, turquoise and green, \$1.35. Both, \$2.10. Postage prepaid. Handwork Shop. Women's Educational and Industrial Union, Boston.



FOR CHRISTMAS
GIVE YOUR CHILD

A DESK THAT'S BUILT FOR

Designed for the special needs of the school child. 32" long, 20" wide, 26" high. Two secret drawers with sentinels on guard. Natural finish or painted any color.

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ALL-IN-ONE PORTABLE HOME

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Complete!!!!

THIS portable bar on rubber casters is little larger than a tea cart, will lock 26 full size bottles of liquid. Sliding drawer is equipped with 8 w cocktail and 8 old fashioned glasses, platinum-and-black banded. With sliding chromium top opened, an 18" space is provided and within hand's sections containing 8 highball glasses and tongs, cocktail shaker, bottle opener, screw, muddler, jigger-and-spoon, lemon block and space for five large bottles of frequently used ingredients.

Finished in black-and-silver with chrome trim—also other combinations. Write for literature and nearest place that it can be seen.

Royal Metal Manufacturing Co.
"Metal Furniture Since 1917"
1132 S. Michigan Ave., Chicago

good things

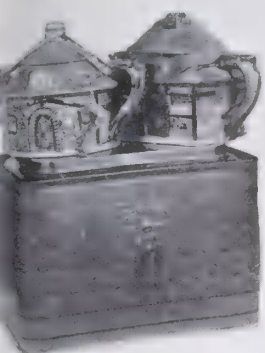
go quickly . . .

SHOP EARLY

We've visited all the shops listed on these pages and know that the merchandise of this year is lovelier than ever before. But our advice is to shop early, for it will be a Christmas and these shops will be buzzing as the word gets around about the marvelous gifts and values. Shop early and get the things for what you want to

W I N D O W S H O P P I N G

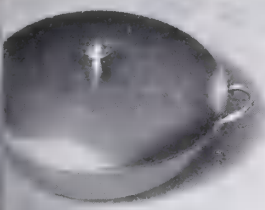
Unique Xmas Gift



TEAS THAT CARRY THEIR OWN MESSAGE

Advertising unnecessary upon tasting.
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 in the most discriminating, exclusive
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Partly formed French Copper Cast-
 ust correct and always acceptable.
 m, mellow gleam is so friendly
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 a lustrous copper body and snug
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 Block tin lining, 8" diameter,
 postage.

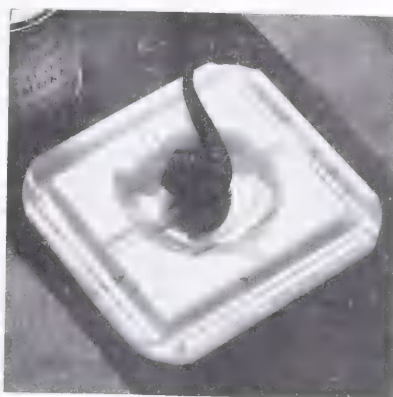
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Interesting Pattern

es of classic inspiration. The
 "Greek" can be had in all
 ems, a stock pattern.
TEA SETS
 ovely. Beautifully adapted to
 colonial Mansions or good
 modern surroundings.
SON CHINA SHOP
 hina Shop in New England"
 St. Boston, Mass.

23 A man is a curious phenomenon in his smoking habits. He likes his ashtrays wide and handsome and heavy, but not deep. Here is one that fills all specifications. It is made of white onyx with no frills or furbelows. If he sets a cigarette down in it, then wanders off and forgets it, it will burn quietly out in a special groove made just for the purpose. The central declivity is big enough for the stub harvest of a whole evening's political debate. What's more, it's so good-looking that no woman will kick at having it in her living room. It comes from James Amster, at Bergdorf Goodman, and costs \$18.



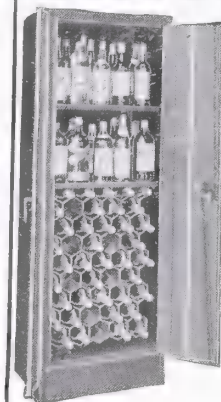
24 Here's good professional assistance for a Christmas host. Generous brandy glasses with great bowls come in crystal glass or with pastel-colored bowls. They are \$5 a dozen, plain; with colored bowls, \$6 a dozen. In the upper right hand corner is a jigger set. This will give you the choice between downing one ounce or two. They are plated silver and \$1.50 for the set. A very neat trick is a muddler which has a pick for olives or cherries secreted in the handle. They're white-stemmed, but the tops and bottoms come in six different colors. Whatever the color, they're \$.50 apiece. All these things you may get for toasting the New Year from Jones, McDuffee and Stratton of Boston.

25 For some obscure reason, the average child has to be lured, cajoled and brow-beaten into eating. There are so many more exciting things in the world than raw carrots and oatmeal and lamb chops. A bait for the eye is the best way. Get quite a lot of different oil cloth tray covers, each with a different entrancing picture on it, and bite will follow bite till every last bit has been eaten. They have very fascinating ones at the New York Exchange for Women's Work. Those you see are largely concerned with the life and doings of various dogs. Try them out on your young and see if they don't stimulate appetite. \$1.75 for each mat.



3 1/2 inch figures in crystal clear glass, per pair.....\$2.50
JAMES PENDLETON, INC.
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WINE & LIQUOR CABINETS



ALL SIZES
AND FINISHES

Made of all Steel

Ideal Gift for
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Reasonably
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Also Steel Honeycombs
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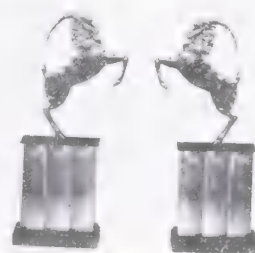
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. . . you will admit it achieves a stimulating new beauty in home decoration—uses fresh, vibrant colors most effectively—supplies desired utility and comfort. At Modernage, we know good modern . . . and show good modern . . . in the most complete display of its kind in America.

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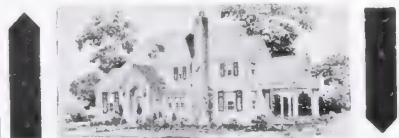
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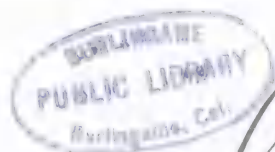
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Champion Tally-Ho Last of Sunstar, winner of numerous first prizes at leading shows, is a fine example of the Dalmatian or carriage dog. Owner: Mrs. L. W. Bonney, Tally-Ho Kennels, Flushing, New York

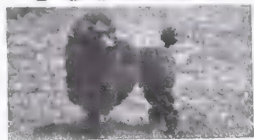


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NO ONE breed of dog has remained so pure in type and markings as the spotted dogs of Dalmatia. This ancient country in the south of Europe gave to the world one of the most beautiful dogs of all time, a dog not only elegant in appearance but one that is always noticed because "he's different." Like the leopard, the Dalmatian's spots are unchangeable. Seldom or ever do we see a cross-bred or mongrelized Dalmatian, because their owners and breeders have taken the utmost care to keep the breed pure. Primarily the Dalmatian was a hunting dog, used much the same as the ordinary gun dog in America, and it is said that with training he makes a pretty good dog for pointing game. In Arizona Dalmatians have been used for hunting and reported ready to quest for anything.

FOR CENTURIES THE Dalmatian has been popular as a carriage dog. He has been

the horse's companion in the stable and his guide on the road. A spotted dog can easily be seen and by running in front of or alongside the horses, he gives confidence to both horse and driver. In these days of heavy automobile traffic, the Dalmatian's place should be under the rear axle of the carriage, although in some cases he will be found to take his place under the front axle, trotting along steadily at the horse's heels.

THE DALMATIANS IN America are as good as may be found anywhere. The average height is about twenty inches at the shoulder, their weight about fifty-five pounds. The ground color is pure white; the spots, of either deep, rich black or liver-brown, round and well-defined. In size the spots should vary from that of a dime to that of a half-dollar on the body; on the head, face, ears, legs and tail they are

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Dec. 1, 2—Los Angeles Kennel Club
Los Angeles, Calif.
Dec. 4, 5—Salem Kennel Club
Salem, Ore.
Dec. 8—Bull Dog Club of New England
Boston, Mass.
Dec. 15, 16—Hawaiian Kennel Club
Honolulu, Hawaii
Jan. 10, 12—Miami-Biltmore Kennel Club
Miami, Fla.

Jan. 13—Desert Kennel Club
Palm Springs, Calif.
Jan. 14—Pekingese Club of America
New York City
Jan. 20—Ladies Kennel Ass'n of Denver
Denver, Colo.
Jan. 21—American Spaniel Club
New York City
Jan. 27—Boston Terrier Club of St. Louis
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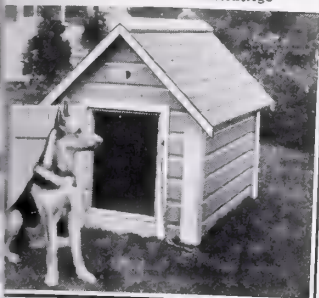


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sturdy, pitch-roof kennel, built with partitions so that the dog has a private room, free drafts. Made of knot-free novelty fir sided with asphalt shingles; tight matched. Wooden door or cloth curtain as preferred. Link curtain most practical.
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A Dalmatian winning prominence is the young Imperial Duke of What-Ho, son of Ch. Silverden Imperial and a near champion himself. Mrs. M. Rawson Aloe, Washingtonville, N. Y., owns him

smaller. These dogs are born white, the spots appearing later.

CHAMPION TALLY-HO LAST of Sunstar, the Dalmatian shown on page 18, is an admirable example of his breed. His owner, Mrs. L. W. Bonney of Tally-Ho Kennels, Flushing, Long Island, has been asked to judge the breed at the chief annual English show. His championships were won at four consecutive shows. At the 1924 Nassau County Kennel Club show at Belmont Park, Long Island, he had the distinction of being the first Dalmatian to win in the non-sporting group. Other prizes include firsts at the Dalmatian Club's specialty shows in 1926, 1927 and 1931.

THE DALMATIAN ILLUSTRATED above is Imperial Duke of What-Ho, the property of Mrs. M. Rawson Aloe, What-Ho Farms, Washingtonville, N. Y. This young dog is by Champion Silverden Imperial and has won thirteen points toward his championship. He requires but two more points to complete the title and may have scored these by the time this article appears in print. Duke was best in the Winners Dogs class at the last show at Tuxedo Park and was adjudged the best of his breed at the recent Ridgewood and Hudson County events. Here is a most creditable series of performances for this young dog.

NORWEGIAN ELKHOUNDS ARE having their day at shows throughout the

United States and Canada. In spite of the name, this breed really has no similarity to the hound family, but because this Norwegian dog is used on the end of a leash to guide the hunter to the European elk, he has received the name of elkhound. He belongs to a hardy race that might have had as ancestors the great Greenland sled dogs, the biggest and most powerful of all Arctic dogs. These were natural hunters and hard liners, amply equipped by nature to withstand the extreme climate of the North. Norwegian elkounds are alert, affectionate creatures, peculiarly well fitted to be watch dogs and companions. Like all prick-eared dogs, no sound escapes them, but they are not over-aggressive, and for this reason have been chosen by many prominent people for house dogs rather than hunting dogs.

IT IS INTERESTING to know that there is a Norwegian law that provides against the export of any home-bred elkhound that has not won in the open class at an officially recognized bench show. Norwegians are not only proud of their distinguished breed but particularly anxious that no inferior specimen leave their country. Mr. J. Willoughby Mitchell of New York, who has judged at the Christiania dog show, said he had heard that the King of Norway takes a keen interest in elkounds and was partly responsible for the Kennel

BLAKEEN KENNELS POODLES AT STUD



Int. Ch. Nunsoe Duc de la Terrace.
Ten Shows in America and Best of Breed in every Show. Best non-sporting dog eight times. Best in Show four times.

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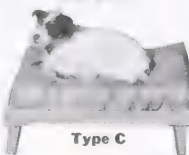
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your dog will love it. Lac-
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Champion Kettle Cove Bingo, Norwegian elkhound, is well-built,
strong, active and profusely coated, a fine example of his breed.
Owned by Amory Coolidge, Kettle Cove Kennels, Magnolia, Mass.

Club of Norway supporting the law
mentioned above.

THE COAT of the elkhound is thick and
coarse, short on the head and front of
the legs and longest on chest, buttocks,
underside of the tail and behind the
forelegs. The undercoat is soft, woolly
and light in color. The elkhound's fur
is various shades of gray, with black
tips on the outer coat, lighter color on
chest, stomach, legs, and underside of
tail. The average height at the shoulder
for dogs is 20½ inches; for bitches
18½ inches. Weight, for dogs, 50
pounds; for bitches 43 pounds. When
picking a puppy, choose one with dark
eyes. American breeders should main-
tain elkhounds of full sizes.

CHAMPION KETTLE COVE BINGO, the
Norwegian elkhound shown in the pho-
tograph above, is owned by Mr. Amory
Coolidge of Magnolia, Mass. This dog
represents the well-built, attractive and
alert type noticeable in the better speci-
mens of the breed. The light and shade
of the coat coloring are pronounced,
while his limbs denote strength and his
shoulders that freedom of movement
desired in all dogs of northern breeds.

ONE OF THE latest breeds introduced
into the country is the Finnish spitz

dog, an interesting specimen of North-
ern European and perhaps Asiatic sub-
Arctic dogs which may be regarded as
a combination of hunting, herd and sled
dogs. The Finnish dog bears a fami-
ly resemblance to the Eskimo or
Siberian dogs with their wolflike heads,
erect ears, dense, harsh coats, and that
strange attribute of all Arctic or sub-
Arctic dogs, the curled tail. A size
smaller than the Norwegian elkhound,
the Finnish spitz is about eighteen
inches high, weighs about fifty-six
pounds and is a powerful dog for his
size; in color he may be foxy-red or
yellow-red, often with a white patch on
chest, feet and tip of tail. The Finnish
spitz is a cobbily built dog with an in-
trepid and audacious appearance. His
head is of medium size, lean and not
too round, the stop well defined; his
eyes, which are dark or light brown in
color, are obliquely set in his head, giv-
ing him a mild though lively and in-
telligent expression; his ears are set
high, carried erect, very mobile, and of
moderate size; his neck is muscular and
his chest deep but not too broad. The
body of the Finnish spitz is straight,
broad and short, with a tail thick at the
root, profusely covered with long hair,
and carried curled over the back. The
coat is smooth on the head and forelegs
but long and fluffy on the body, with an

DALMATIAN



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SILVERDEN IMPERIAL** Fee

(sire of Ch. Tally-Ho Ian)

Imperial Duke of What-Ho Fee
ENGLISH TYPE PUPPIES by
and other outstanding sires
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WASHINGTONVILLE, N. Y. Tel.

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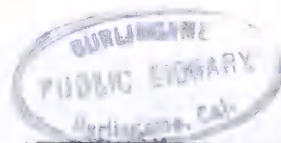
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MATAMOROS AND CHOWS
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undercoat. The hair should be abundant around the neck, forming a frill.

A CORRESPONDENT WRITES to ask which breed of dog would be most likely to frighten an unwelcome visitor. Considering the claims of all breeds, I think the Great Dane would be as good as any. The late Captain Jack Bonavita, famous lion trainer, used to tell me that he liked Great Danes not only because of their imposing appearance but because of their trustworthiness in attacking a caged beast if it became dangerous. Bonavita, accompanied by two magnificent Great Danes, used to enter a barred arena into which twenty-six male lions had been driven. If any lion was in an evil mood, the Danes sensed it. Thus Bonavita was forewarned of danger and unusually careful, he said.

GREAT DANES ARE extremely strong and active. It is alertness, bravery, weight, strength and nimbleness that are necessary when a dog is called upon to fight for his master; and the Great Dane has all these qualities. In addition he has terrific jaw power, stands 30 or more inches high and weighs 120 pounds.

GREAT DANES ARE of various colors: brindles, fawns, blues, black. The brindles must be striped with black, the ground color from lightest yellow to deep orange. The fawns vary from light buff to deep orange, with darker shadings on muzzles and ears and around the eyes not objectionable. The blues vary from light gray to deep slate. In all colors white is admissible only on the chest and feet, but is not desirable. The nose is always dark except in the blue shades; eyes and nails are preferably dark. Pure white ground with jagged patches preferably black, although blue patches are permitted. In this variety wall-eyes, pink or butterfly noses are not a fault.

THE FEMALE ILLUSTRATED is Champion Nanda von Loheland. In color she is

fawn with a black muzzle. Nanda was imported by H. M. Warren, owner of the Warrendane Kennels, Pleasantville, New York. Both her sire and dam are German champions. Her most notable wins were in the Winners Bitches class at Ridgewood, N. J., Devon, Pa., Bryn Mawr, Pa., Rumson, N. J., and Reading, Pa. At Troy and Tuxedo Park, N. Y., Nanda was Best of Winners, dogs as well as bitches competing; while at Camden, N. J., she was declared best of her breed.

IN SELECTING DOGS for Christmas gifts, size as well as breed should be carefully considered. If the dog is to live in the country or the suburbs, a large dog would be appropriate, but if it is to be given to a city dweller, no breed larger than a terrier or cocker spaniel would really be welcome. As there are so many breeds from which to choose, it is best to consult your friend regarding the proposed gift, to see which kind of dog he would prefer. Men as well as women have preferences in dogs just as in other things. In purchasing dogs, buy them direct from breeders of repute and be sure that they have been produced from American Kennel Club registered sires and dams. You should demand a guarantee to that effect. All litters must be registered at the American Kennel Club, so there can be no excuse for not getting pedigreed stock. It is advisable, also, to be sure that the dog is inoculated against that greatest of canine curses, distemper, before presenting him as a gift.

IT'S A NICE idea at Christmas time to have a picture of your favorite dog on your greeting card. Or, if this is too expensive, there are many fine etchings of dogs that would appeal to dog-owners and have a personal touch as well. These may be purchased at the higher class sporting goods, art and stationery stores. And may I wish all my readers a Merry Christmas and a Happy New Year!

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ARTHUR H. SAMUELS
Editor

STEWART BEACH
Associate Editor

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OVER the candle that burns in the window hangs a wreath. To a holly wreath, top picture, lash hemlock boughs with a holly red ribbon. Or paint a wreath half white, cross-garter it in gold, and set an electric bulb burning in a paper tube in the center, as shown above, crowning all with a golden star. Pure artifice, below, makes a victor's crown of silver foil and white leaves with green Christmas baubles and a silver and white ribbon.

These three wreaths designed by Ted Weidhaas.

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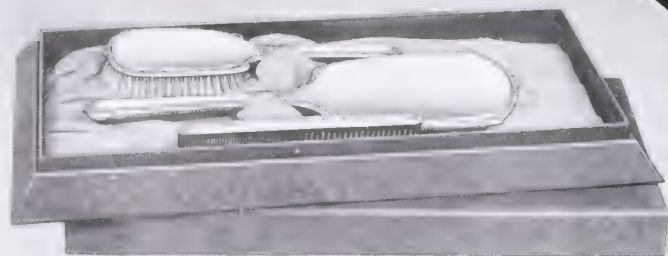


Nine Flower

IN •SILVER-SHOD PLATE

Not just one, but nine different flower motifs—nine designs—in one service. The soup spoon, for example, has a carnation design, the dinner fork a poppy, tea spoon a rose and so on. The fundamental design is the same, only the flower varies. Disarmingly refreshing. New and different from what you usually see . . . and it is so pretty on the table.

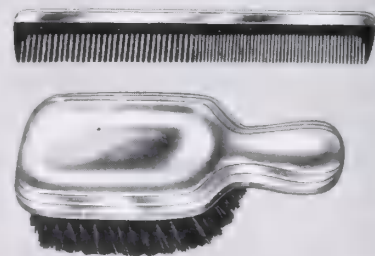
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The primrose path to economy

GOOD taste is no more a matter of money than Christmas cheer is. It grows out of restraint and a feeling for beautiful things. HOUSE BEAUTIFUL has no ambition to lead you down the primrose path of extravagance. As its name implies, it aspires only to make your house beautiful—neither grand nor pretentious, but, quite simply, beautiful. To this end, these pages are filled with ideas and sign-posts to which you will add your personal X in making your setting. We hope that you will be happy there and that you will have a very merry Christmas and a happy New Year.

Shining bright—aluminum foil and the blue of the sky on Christmas eve. Clem Hall; Gerard. Photograph: William G. Houck, Jr.



A Christmas Garland

FOR a week before Christmas your house is not itself. You balance on a step ladder for hours at a time with a hammer and a fist full of nails and bunches of mistletoe and silver stars. You exercise all your ingenuity and when the last wreath is hung and the last candle alight, it looks merrier than ever before.

Christmas decoration begins with the fat hand-dipped bayberry candles which make your rooms smell like all New England on an autumn day. Up Beacon Hill the candles burn in every window on Christmas Eve. Other cities have taken it up. Bully your neighborhood into following suit by letting candles shine in your own windows. Given a white Christmas there's no prettier sight on earth. Hang a wreath above each one and on the front door. You can improve on the way wreaths look when they come home in the grocer's basket between paper bags full of cranberries, brown bread and nutmeg. You lash pine branches, their thimble-sized cones silvered, along one side with a gigantic red ribbon bow. Or if you're clever at making things, dress them up more elaborately as you see them in Mr. Weidhaas's designs on the contents page.

Write to the country a couple of weeks before Christmas and have the farmer send you an apple crate full of pine branches. Tack them up all over the house and be sure that some of them are near the fireplace where the warmth will make them smell like Asheville. And while you're collecting

a bouquet of holiday fragrance, write to the Half Moon Trading Company for bags of their peat loggettes to burn in the fireplace.

Buy Dennison's bags full of little silver bells. String them on silver cord and hang them in the front hall so that every time the door is opened they will ring out.

Pasterettes are cut in the shape of attenuated El Greco angels or

blazon out the word "Noël." You paste them on the mirror over the mantel or the console table. They peel right off when their day is done. Then there are marvellous Viscose garlands which you can get by the yard, and Dennison makes fringed paper festoons that look like tattered African daisies when you twist them round and round.

Or if you like your Christmas modern, set out a cluster of great blue Christmas tree balls on your piano and white ones on the console in your hall. They pile up into a gorgeous mound of color. Then there are glittering tinfoil stars to hang up. When you order them from Gerard's, in New York, they're as flat as a pancake, but you unfold round after round of points till they bristle like a porcupine.

When you're setting your table, if you're in the country, take a leaf from your Thanksgiving experience and be prodigal with fruits and vegetables. Or spend all the afternoon before in making tremendous popcorn balls stuck together with molasses (there's the most divine popcorn popping set at Saks-Fifth Avenue you ever laid eyes on—it would make a perfect Christmas present). Arrange them on a mirror plateau in the middle of the table. Pull scarlet streamers from under it out to the hem of your white tablecloth.

IN TOWN you can get little glass trees with drooping branches, white as snow. These are not cheap, but they're ornaments you'll use again and again. James Amster at Bergdorf has them and has also bounding red glass stags. James Pendleton has ethereal angels made of clear glass which hold little red candles. Use the smallest of the Gerard silver stars at each plate with a place card tucked in between its myriad points. Or you might get the blue tarleton borders some ten inches wide which are ablaze with silver stars, at the same shop, and baste them around a tablecloth of the identical blue. With this you would hang his silver swags all round the room.

You will raid the five-and-ten for stocking presents. But be sure that at the top of one of the stockings there is that pair of scissors from Abercrombie and Fitch which is not a scissors at all, but a trick thing for unknotting string. In this way the opening of presents will be accomplished without the usual display of mass hysteria.

The pile of presents (*Continued on page 85*)

color photograph by Henry Waxman: Wallace individual cocktail shaker. Watson bonbon dish. Next right: S. Lunt and Bowlen Modern Classic set, and on the right center, Gorham Georgian bowl. Next: Wallace service. The tall Cadron candle by International Sterling. Lowest Reed and Barton sandwich plate. Double sauce boat. Left center: International Sterling coffee pot. Upper Gorham's Georgian style coffee set.

FOR LESS THAN \$300

by FLORENCE B. TERHUNE

TAKE about \$275 in your hand, try to furnish an all-in-one-apartment with it and see how far you get. By the time you've bought chairs and rugs, curtain materials and bookcases and a dining room table and incidental furniture you need, you'll find yourself well in the red. But look at these pictures. Less than \$300 is what the furnishing cost. There's a trick to it. And the trick is color. Color is what gives this room its vitality and spirit. Color, what is more, is not an expensive item in your budget if you'll get on your overalls and do a little painting yourself. Buy unpainted furniture. It is often smart and always cheap. Use paint to make it and your room charming.

In the room above, the ceiling is a dusky tangerine, with part of the walls a grayed off-white and a generous corner segment of plaid canvas in warm brown with tangerine and gray stripes. Note how this ceiling has been "dropped" in a ten-inch band around the walls without the usual dull picture molding. Again, how a line of the ceiling color blends the off-white wall of the lounging group with the plaid wall, which is a foil for the dining corner. By using two different sorts of wall in the same room and by putting the daybed at right angles to the wall at the junction point, the room seems divided in two and is still unified by the unbroken line of the flanking furniture pieces.

This is an average size room (you may see for yourself at Macy's) with an in-a-door bed and a kitchenette closet, and yet it's a complete place for living in. The ceiling's dusky tangerine is repeated on the outside of the cabinet (*Continued on page 87*)

Not itemized in the statement is the rug, \$24.39. Painting is also not included as this will vary according to local labor prices and the condition of your ceiling and walls and the number of coats required. However, wall and ceiling paint should come roughly to about \$19. The lamps and accessories are up to you. You probably own a certain number. Others can be filled in from gifts or from economical purchases. Other costs are included in the budget. You can see the room at Macy's



EMELIE DANIELSON



Statement	
Itemized Costs of Furniture and Curtains in Budget Room	
Living Room:	
Book Cases	14.97
Day bed	17.91
Coffee Table	39.95
Chair Table	5.97
Brown and Gray Easy Chair	9.97
Plaid Easy Chair	14.97
Draperies and Lining 9 yds. @ 2.00	24.97
Glass Curtains 4 yds. @ 9.00	36.00
Dining Room:	
Table	17.97
Chair 4 @ 2.00. Half yard up	8.00
Materials for seat chair at 2.50 ea.	10.00
Red. Shelving	29.95
Shelf & Drawers	17.92
Extra chest on floor with	3.75
Quarrel and 40x4	17.97
Total	
295.00	

BORROWED COOKING

by

SHEILA HIBBEN

**At Christmas time make your
menus regional, taking leaves from
the housekeeping of all the States**

BORROWING the best of other people's cooking isn't a bad idea, especially for Christmas, when the fare is as apt as not to become stereotyped in our effort not to vary by one cranberry from what we conceive to be the old-fashioned American Christmas. Actually, nearly any dyed-in-the-wool hundred percenter would be amazed, and probably pained, to learn just what food any other dyed-in-the-wool hundred percenter sits himself down to on Christmas. As a matter of fact, our traditional Christmas fare is a pretty varied refreshment, for if ever any people were entitled to all the Christmases in the whole Melting Pot, it is ourselves, and whether we get roast goose or roast turkey depends more or less on who our grandmother was.

After New Yorkers have stirred up some kind of punch, and ordered the turkey, they are inclined to feel rather complacent about doing their whole duty in carrying on the tradition of Christmas cheer. In all probability they never even heard of the chicken pie which Cape Codders eat for Christmas breakfast, nor of the fried oysters which old-fashioned Concordites (and who is not old-fashioned in Concord, Massachusetts?) serve for the same meal, nor of the roast pig, without which Christmas isn't Christmas in Santa Fé. The fact is, there is nothing so unorthodox-sounding that it isn't somebody's cherished tradition.

DECEMBER being the R-est month in the year, oysters come into their own magnificently on Christmas, and as tradition is always a good excuse for getting what you want, oysters in some form or other are an inevitable part of nearly every Christmas menu. In many of the great houses of Alabama, scalloped oysters and a rum punch are sure to form the backbone of Christmas Eve parties—and Christmas Eve parties are great festivities in the South. No ordinary scalloped oysters these, but a fabulous dish made with quantities of butter, and browned over with a rich golden crust. The trick is in first creaming the butter with a little Worcestershire sauce, onion juice, salt and plenty of freshly ground black pepper. You then line a shallow baking dish with coarsely rolled bread crumbs, dot them generously—no, lavishly—with the butter mixture, put in a layer of oysters, sprinkle with more bread

crumbs, and so on until you have two layers of oysters with a deep top crust of bread crumbs drenched in the seasoned butter. The baking dish must be shallow enough to hold only two layers of the oysters, so that they are all evenly cooked, and the buttered bread crumbs baked to a rich crust and not a soggy filling.

A soup with which Virginians start their Christmas dinner is another fine use for oysters, and it, too, isn't the least like the oyster soup you know. To make it, you line a buttered baking dish with oysters, sprinkle them over with rolled (but not sifted) cracker crumbs, dot with butter, and then put in another layer of oysters with more cracker crumbs and butter and pepper and salt. Fill the baking dish up with boiling rich milk (a quart of milk to two dozen oysters), add a small stalk of celery, and put in a very hot oven, or under the gas broiler. When a light brown crust forms on the soup, stir it under and let another form, and still another, until you have let the milk brown three times, and there are succulent brown flakes all through the soup. You take out the celery before serving, and in some households the lightest grinding of mace is added, but really nothing is needed to improve this magnificent concoction.

IF YOU have ever eaten the stuffed pig they have in Santa Fé for Christmas dinner, you will understand why New Mexico is a winter resort. If the same pig were traditional refreshment for the Fourth of July, it would, I am sure, be the other way round, regardless of climate. All the other variations I know of stuffed pig are alarmingly heavy affairs, but this blessed little beast turns out to be really half compote, and in eating it you feel no more guilty of gastronomic excess than if you were enjoying a particularly fine nursery tea. The pig must be washed thoroughly, hairs singed off, and washed again. Then rub it inside and out with garlic and salt and pepper, and leave an unbroken clove of garlic in the snout. Peel and slice about four apples, sprinkle them lightly with sugar and add some sections of sweet oranges, which have had the inner skin removed. Grate a little lemon and orange peel over the fruit, stuff the pig with the mixture, and sew it up and arrange it handsomely and comfortably in the roasting pan. During the long roasting process, you must baste it constantly with water which has been simmered with cloves, bay leaf, thyme, onion, celery seed, cardamom and salt and pepper. Of course, all the spices must have been strained off, so that only the flavored water reaches the pig. This magnificent dish must be garnished with slices of unpeeled orange, which have been simmered in butter just long enough to heat them thoroughly.

It is a pity, I think, that some girls are so busy trying to live up to their grandmothers' standards of Christmas pies that they are as like as not to fall (*Continued on page 88*)



Locale: town

Décor: Country

This long living room has a quiet and remote air suggesting an August afternoon in the country. As a matter of fact, the architect, Diego de Suarez, added ten feet to it so it might have windows all round one end and trees looking in. Mr. and Mrs. John Elliott, Jr., chose to set their lovely old furniture against old white walls and old white damask curtains. The carpet is a good earthy brown and the slip covers are white and yellow and a breath-taking green. The small hall seems to spread to twice its size because of the mirrors. Not so dizzy in fact as it seems in the camera



BEG TO REPORT

**Year-end inventory from the
flower societies announcing
progress during the season**

BECAUSE it is part of every good gardener's interest to keep up with the progress of the flowers he plants, *HOUSE BEAUTIFUL* publishes this inventory from the societies. In briefest form it is a report on progress for the growing season just past. The contributors are outstanding authorities in their fields. Mr. Stevens is secretary of the American Rose Society, Mr. Post is a member of the faculty of the Department of Floriculture and Ornamental Horticulture, Cornell. Mr. Sturtevant editor of the American Iris Society Bulletin. Mr. Leonian and Mr. Dudley are editors of the Bulletins of the American Delphinium Society and the American Dahlia Society respectively. What they tell in their reports is the steady progress which horticulture is making year by year toward greater beauty of flower and greater variety of color and form.



ROSES

During the past year the American Rose Society's Committee on the National Rose Garden has chosen a tentative site near Washington, D. C. The garden is to be a public educational center, with a display garden, collections of roses and rose species, and facilities for research.

Roses on the Pacific coast are particularly fine. At the annual meeting of the Society in Portland Ore., eastern and southern members were lost in admiration of the size, perfection and luminous color of familiar varieties.

The Gold Medal of the American Rose Society was awarded to Traendly & Schenck of New York at the International Flower Show in March for the new golden yellow rose Mrs. Franklin D. Roosevelt, another sport from the famous Talisman. At the National Flower and Garden Show at Rochester, N. Y., in April the Gold Medal was given to Frank Schramm of Crystal Lake, Ill., for his new rose Mrs. Frank Schramm, a bright, glowing rose-pink sport of Briarcliff. The Talisman parentage of Mrs. Franklin D. Roosevelt indicates good garden possibilities.

This year will see the introduction of the famous Black Rose of Sangerhausen, Nigrette, and the interesting Australian novelty, Sentinel. Nigrette is a pretty little rose of deep maroon-purple, with velvety black tones, chiefly important for the novelty of its color. Sentinel is a big shrubby hybrid tea of rich crimson scarlet, presented to the American Rose Society by its originator, Mr. Alister Clark of Bulla, Victoria, Australia. It has been propagated by a prominent nurseryman, who will supply one plant to each member of the Society without charge, except for packing and shipping costs.

Of this year's novelties, Token, an orange hybrid tea, appears particularly good; Rouge (Henri) Mallerin, a fragrant, brilliant red hybrid tea, is promising; Nellie E. Hillock makes marvelous growth and produces a great many lovely, pinkish gold flowers; Rochester is a new type of polyantha with flowers like the famous Rev. F. Page-Roberts; Señora Gari has an astounding deep burnt ochre bud and buff flowers, and Wilhelm Breder, from Germany, is a promising sunset-colored hybrid tea.

G. A. STEVENS
AMERICAN ROSE SOCIETY



CHRYSANTHEMUMS

Within the past two or three years the most striking developments in new chrysanthemums have occurred in the hardy group. Introduction of the coreanum hybrids may be expected to lead to an influx of extremely hard types in a full color range, with medium height and the highly branched form so much in demand for borders.

A number of early hardy varieties received last spring by Cornell University from the U. S. Department of Agriculture have proved especially early, most of them blooming before October 1. These are not yet available to amateur.

West of the Hudson River most varieties that bloom before September 15 are injured by the tarnished plant bug. It has lately proved possible to reduce this pest by keeping the plants well dusted with sulphur, which also helps control mildew and leaf spot.

Forcing early bloom by artificially shortening the length of day is creating interest with amateurs as well as commercial men. Chrysanthemums regularly begin to bloom when the day grows shorter. To speed up this process artificially, plants are covered with black sateen six o'clock at night and uncovered at seven the morning. Any variety may be forced in this way. It should be started six weeks before bloom is desired—July 15 for September 1.

Experiments with fertilizers in the past few years show that the best results out of doors are obtained with a sandy soil having much organic matter and applications of a complete fertilizer every four weeks from the first spring growth.

Last winter's extreme cold killed many varieties thought to be perfectly hardy. North a line from New York to Columbus, Ohio, is generally necessary to mulch the plants. Mulching experiments at Cornell are being run this winter on many hardy varieties to determine best materials for this purpose. So far corn straw or cornstalks can be recommended.

KENNETH POST
CORNELL UNIVERSITY



IRIS

standing in 1934 as in the past few years. The number of high quality varieties produced rather than any particular variety. Varieties alone Easter Morn, Venus de Milo, Marion or Gudrun really surpass Snow White, Purissima, Wambliska or Santa Fé. Cream yellows Lady Paramount, Desert Dune Sprite, Eclador are but a few that are higher than the still popular Yellow Moon, deep yellows Happy Days or California Emerald bigger, taller masses as effective as Pluie d'Or, successors of Gold Medal.

The whites and yellows we have an increased number of and this is even truer in the blends. K. K. Gilead, Alta California, Rusty Gold, are better than the last but still yellow flushed. Lavender, and similarly, but pink-flushed. Mrs. Day Dream, Talisman, the veined Mrs. Noyes, the warmth of Mary Geddes and recently more bi-colored Coralie.

The reds of Morning Splendor, Dauntless, Mrs. Ethel Peckham are hardly to be surpassed but in deep blues Missouri and velvety Wings, Modoc, Motif, Meldoric or Blackacre are important. Well-named are Pale Light and Shining Waters, and Thistle-blue-misted.

Not on the west coast, cold, frost or drought has affected the flowering season, but old growers reacted as badly as presumably less novelties, so we learnt little.

The new range of choice in bearded iris is contrasted an even wider range in the past, due to the hybridizing of the new from Louisiana. They require the treatment of the Japanese iris and are apparently more vigorous. Introductions from the east or Nashville offer lovely true blues, whites and tawny pinks to fill the blank that precedes the flowering of the Japanese. Other yellows and whites from iris ochroleuca open an almost new field of opportunity.

R. S. STURTEVANT
AMERICAN IRIS SOCIETY



DELPHINIUMS

Pure blues are coming back. The double-flowered hybrids crowded out the single varieties and with them went pure blue. Now breeders, particularly in England, are working for a double delphinium of pure blue. Duchess of Portland, Daydream, Donald Allan and Blue Gown are some of the varieties tracing this advance. Breeders are also working on self purples, mauves and lavenders, now comparatively scarce. The red delphinium is in the making, but yellow is yet to come.

Spikes are undergoing changes. Original spikes were short, cylindrical. Later on the shortness was remedied but the cylindrical effect persisted till the advent of the Wrexhams with their broad pyramidal spikes and the narrow graceful spires. The swing is now away from too big and coarse spikes to graceful, airy things. Connoisseurs agree that balance is the thing, whatever the size. A seven-foot plant should have at least three feet in solid flowers; on a five-foot plant three feet would be the ideal, two are tolerated. Modern tendency is to make the plant lower and increase the length of the flowering spike.

The former monotony in floral patterns of delphiniums was first overcome by Major Vanderbilt of California. Now there are ruffled and narrow sepals, cyclamen-flowered sorts, aster-flowered varieties and other types.

Delphiniums are essentially high altitude, cool climate plants and will not thrive everywhere in this country. Many breeders are concentrating on developing resistant varieties. That advances are being made can be demonstrated by the fact that American strains persist where English varieties do not. There is a long distance still to travel. Cultural practices as developed in this country have cut down delphinium mortality. Take these precautions: give delphiniums a northern exposure to eliminate afternoon sun. If this is impossible, provide shade. Keep the crown cool by heavy mulching. Peat moss is ideal. When the season is dry, drench the soil by putting the hose in the ground and allowing it to run to the saturation point.

LEON H. LEONIAN
AMERICAN DELPHINIUM SOCIETY



DAHLIAS

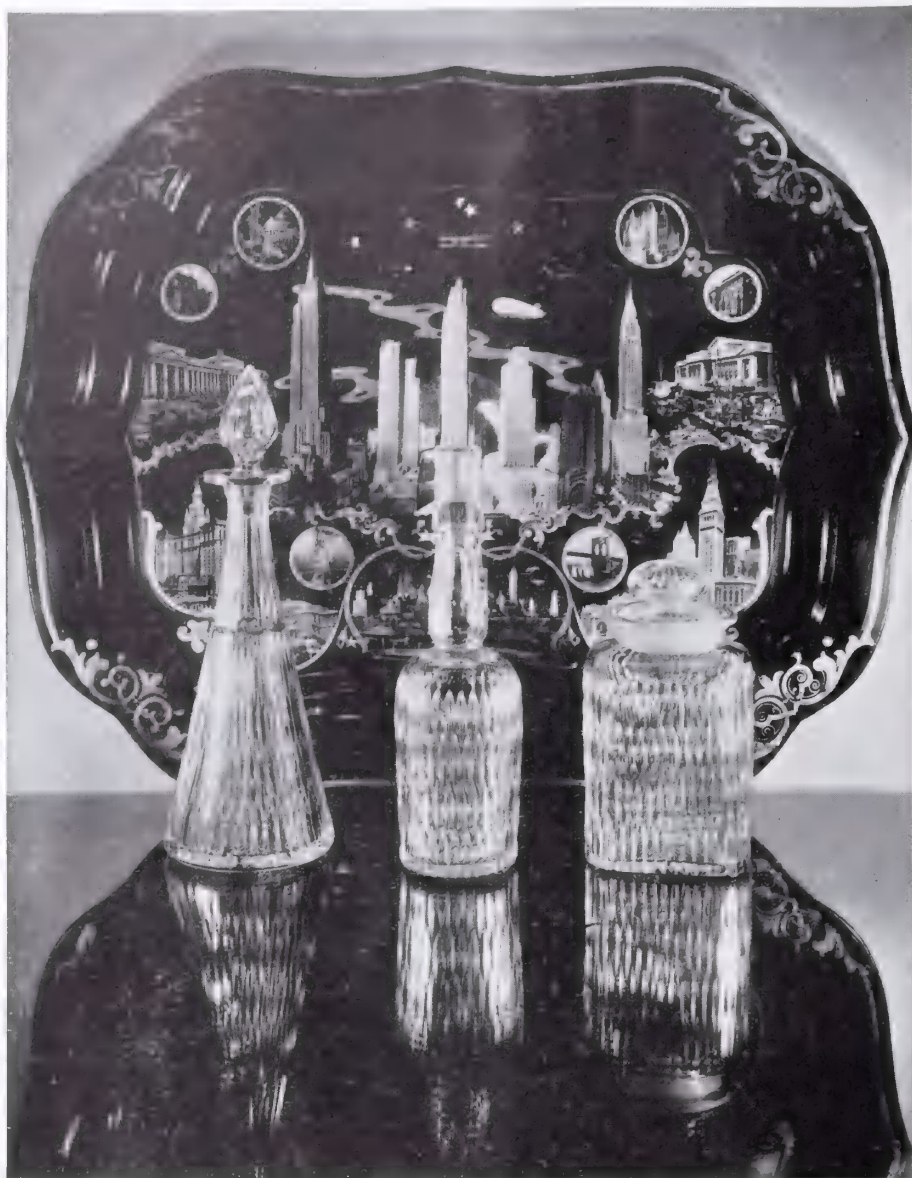
It has been a fine year for dahlias in spite of summer drought, pests and a wet autumn. Competition in shows has not lessened, and hundreds were held from coast to coast. Interest in large-flowering dahlias has not waned, with many splendid new immense seedlings exhibited, but smaller types, such as pompons and miniatures were also more popular.

The midwest is having a dahlia boom. The new American Dahlia Society official trial grounds at East Lansing, Mich., had 68 varieties on test, among them a number of very promising ones, in this first year of operation. At the first mid-west show in Grand Rapids, Mich., the competitive and commercial exhibits were excellent, as was the attendance. In the east, the fifteenth year of the trial grounds at Storrs, Conn., saw nearly 200 varieties on test there.

The Society's show in New York was the best in number and excellence of exhibits held in many years, and the attendance was greater. The open-to-all classes particularly had fine blooms; many growers who heretofore had shown in the amateur and semi-commercial classes have now graduated into the open-to-all class. The exhibits of pompons and miniatures were the best ever shown, with many new miniatures of graceful form and attractive color. The exhibits demonstrated that not as many cactus and semi-cactus have been developed as the growers can absorb. There are comparatively few exhibition varieties of these, and there is room for more. Emphasis was laid upon form and distinction as well as size for winning dahlias by many awards to smaller types over the larger in the same classes.

Commercial growers report an increased demand for dahlia roots and plants. A wider knowledge of and love for dahlias has caused more buying, but the bulk of the purchases has been for collections (selected groups) and the standard lower-priced roots and plants.

LYNN B. DUDLEY
AMERICAN DAHLIA SOCIETY



EMELIE DANIELSON

CHRISTMAS POT-POURRI

1. An old-fashioned black tin tray gains pomp from the addition of the soaring Manhattan skyline. Three superb matching bottles: wine, whiskey and rock-and-rye. The tray, MM Importing Company; the bottles, Altman.

2. Chromium for after-dinner coffee. These pieces might have been cut from lengths of pipe, so cylindrical are they. Handles of glass. James Amster, Bergdorf Goodman.

3. A curling shell which was, perhaps, picked up on a wide Pacific shore by a fisherman, balances on a teakwood stand. From it rises a Chinese lily. Tools for an indoor garden are Oriental. Yamanaka.

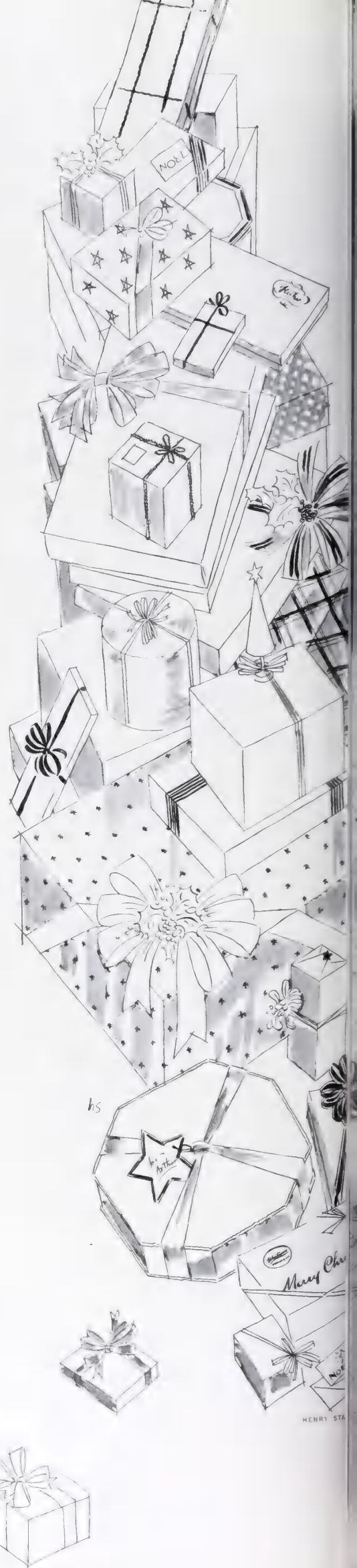
4. Tea basket à l'Anglais. In natural wicker and spring green. The flask is for milk or rum, take your choice as to

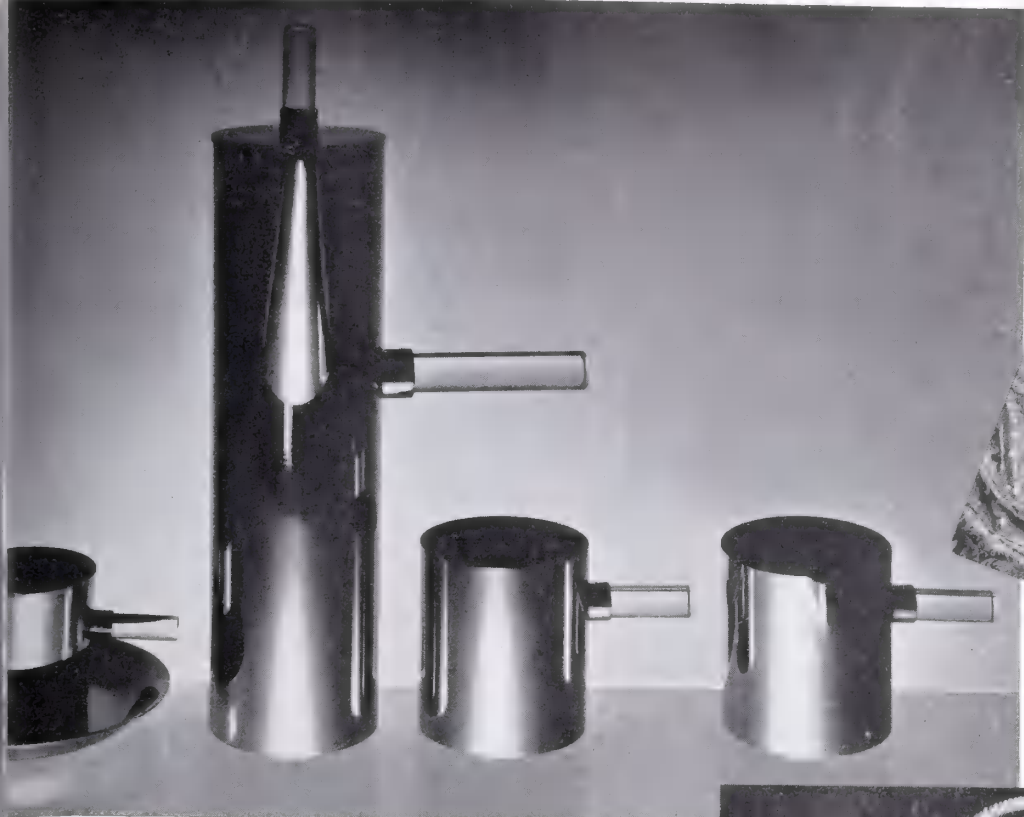
whether you'll be awfully British or a touch Russian. Alice Marks.

5. A box with a roll top. A long paper-weight of a box for pencils and pens. It slides open. A third has a clock on the cover. Lord and Taylor.

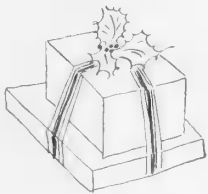
6. Waste baskets. Fill them with flowers, candy, fruit, nuts. Tie them round with a deliciously red ribbon and send them round on Christmas morning. There is a map one. One is lacquer red with a tracery in gold and a black base. One is tin with a feather frou. Altman.

The tower of packages is wrapped, some of them with Dennison paper, some with cellophane. If you want more ideas, Amy Drevenstedt is clever at this sort of thing and she's just opening a retail shop. From out of the heap peek several boxes of Whitman's chocolates.





2.



All of them useful and
all of them handsome—
These make grand gifts



4.



5.

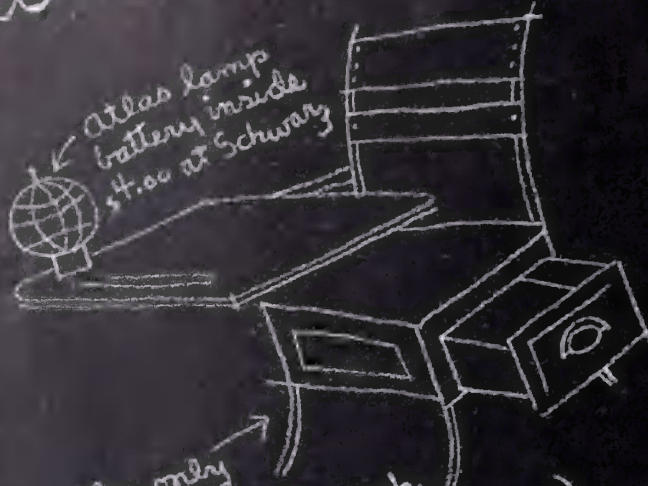


DESCRIPTIONS OF THE SENTIMENTAL AND PRACTICAL GIFTS ARE ON P



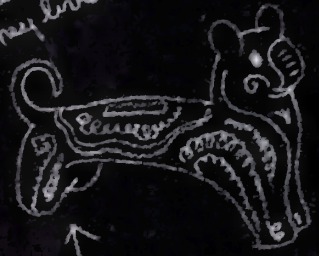
practical

Dear SANTA Claus,
 We have been ^{very} good. PLEASE bring



for only \$8.75 we can have a metal desk and chair. (very strong) F.A.O. Schwarz

We each want one of these ~~the~~ Danish banks. they live at Etectera



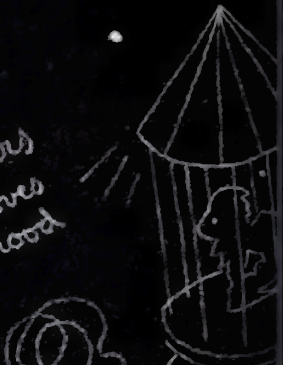
I want this tiger. He costs \$7.00



Jane wants the little goose. It is \$5.00

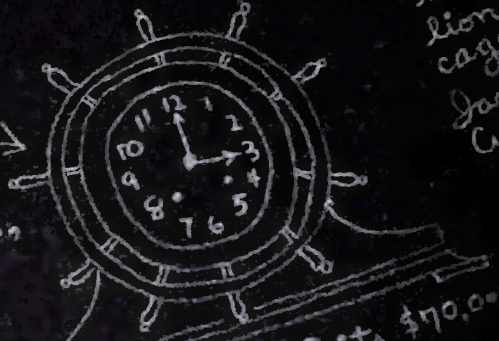


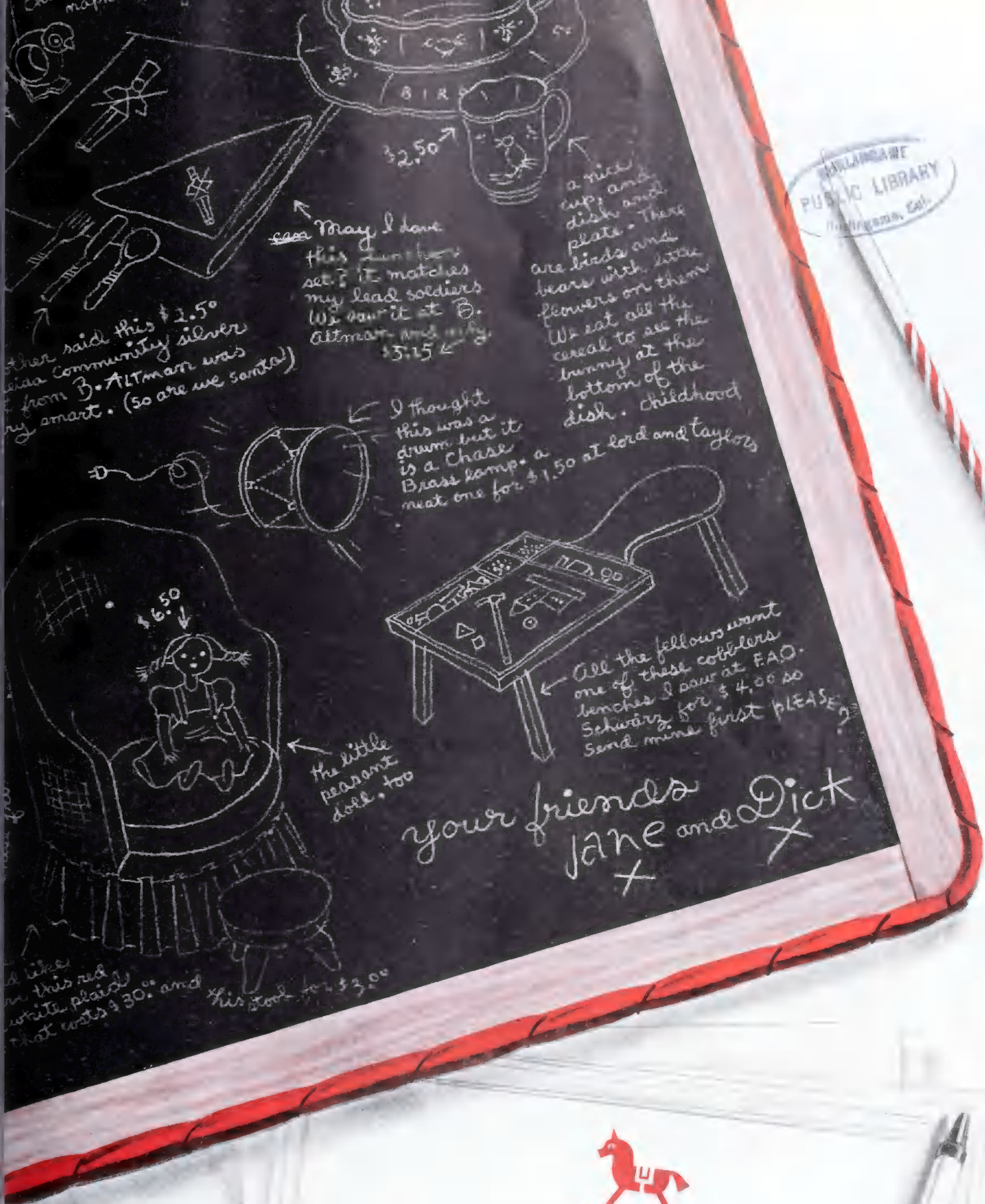
(pretty colors)



this is a lamp with lion in cage for James. Catcher

Seth Thomas made this eight day, seven jeweled, ships bell clock. Jane and I will always be early for school. Lord and Taylor has it - PLEASE? its \$70.00





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Hillington, Cal.

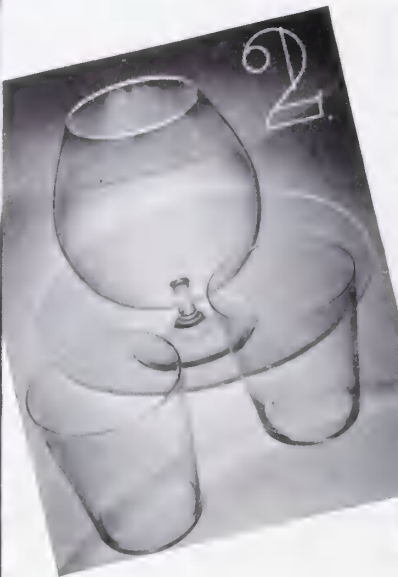


FOR CHILDREN

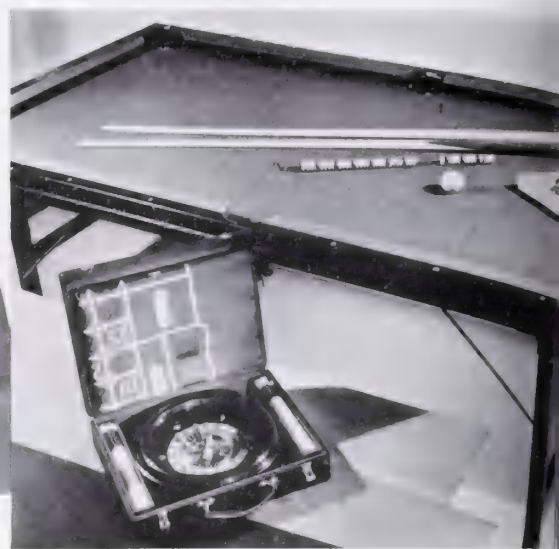




1. The gentlemen of the jury which chose these presents insisted on a big tool chest and a small one for the house with every sort of screw and nail and hammer you'd need for repairs. By Hammacher, Schlemmer



2. They wanted their glasses to be big and bold and utterly simple, so they got two heavy tumblers and a vast brandy sniffer. This is made also in mammoth proportions as an aquarium. The trio is from Steuben



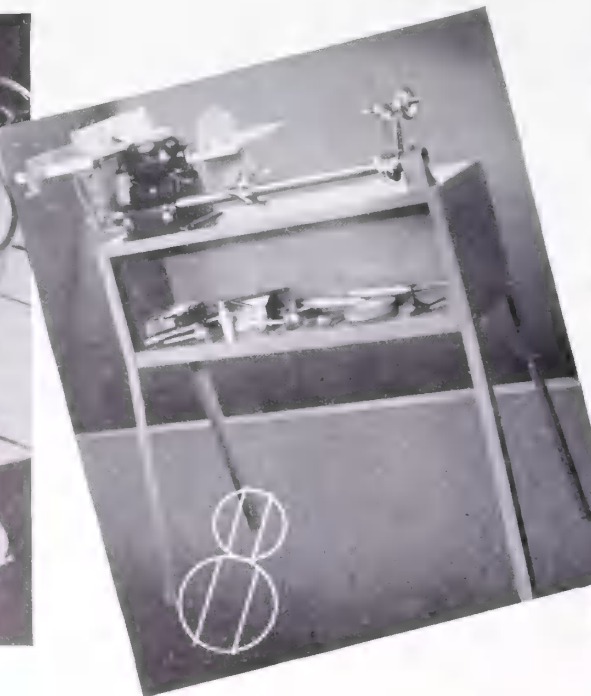
3. Out on Long Island everyone is playing pool and billiards on this small table. The roulette set for inveterate gamblers packs up complete into a case no larger than a portable. Abercrombie and Fitch

A BAKER'S DOZEN

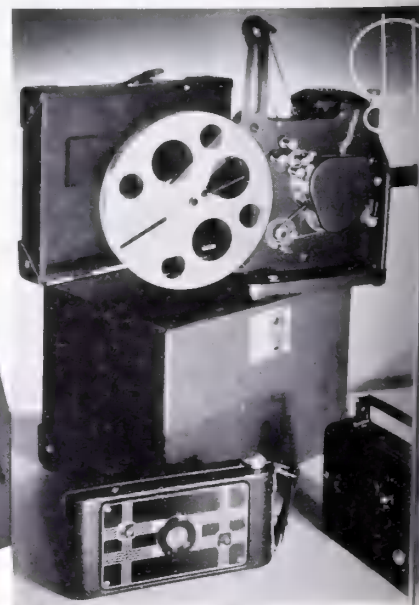
7. Massive blue and white mirror book ends, too heavy to slide, and a man-sized mirror ashtray come from the Maison Décors. The glass mortar and pestle for an ashtray, by James Amster, Bergdorf-Goodman



8. This is a workshop, steel cabinet and machine for working wood or metal. Takes only 18 by 38 inches floor space, can be installed in half an hour. It is practically professional. By General Electric

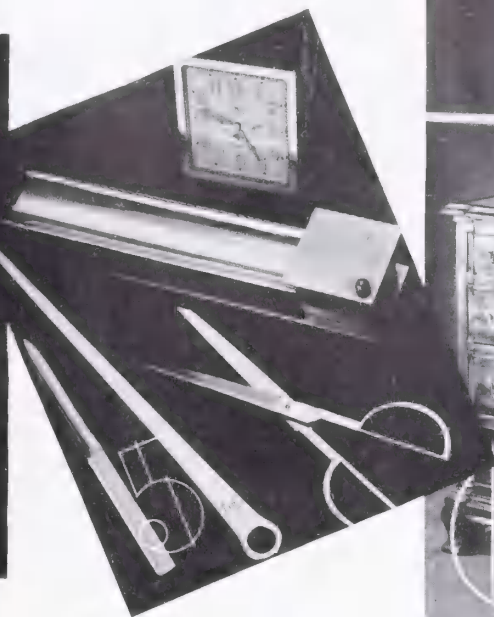


9. The gentlemen want to take pictures (still and moving) and have a projector. So here is all the equipment including a new movie camera. The Eastman Kodak Company. It came from Abercrombie and Fitch





4. A superb suitcase without trappings from Arthur Gilmore was next and a box for odds and ends, Abercrombie and Fitch. The tremendous striped canvas duffel bag fits into a small case. Saks-Fifth Avenue



5. A desk clock that tells the date is Abercrombie's. The inkwell and pen trough, Maison Décors. An old English skewer paper cutter, Black, Starr and Frost-Gorham. A short paper cutter and scissors by Henckels



6. More than anything we'd like to have a desk of our own for home work, they chorused, and chose this one at Charak. On it goes a very smart and distinctly masculine lamp made by the Chase Brass and Copper Company

GIFTS FOR MEN, CHOSEN BY MEN

10. Not exactly a bar and not a wine closet, but serving in both capacities. This is a fine place to mix cocktails with all of the ingredients within reach of your hand. From Hammacher, Schlemmer



11. You can read how to make the Swedish Christmas punch, glögg, in the article by Sheila Hibben on page 30. Here is the copper punch bowl all ready for you to get to work in. From Saks-Fifth Avenue



12. They wanted beer and ale mugs as sturdy as the ones they have at the Brewery and a green glass beer jug, a vacuum jar for ice and a silver cup for mint juleps. They come from Abercrombie and Fitch

And 13. Finally, as a surprise, six splits of champagne in a wicker basket. The champagne is Mumm's and so is the basket





WHITEWASH

Three new houses built
of stone and brick show
the roughness of texture
that whitewash leaves

I. STEEP AND NARROW LOT

IN the Guildford district of Baltimore there are hillsides and well-grown trees. Both of these natural features have been utilized by the architects to the fullest advantage in creating individual designs. Here are three views of the house which William D. Lamdin of Palmer and Lamdin, architects, planned for himself. On the succeeding pages are two nearby places. A feature of this whole section is the existence in the center of each block of service lanes which are two lots deep. These lanes give access to the garage and service quarters. In the case of Mr. Lamdin's house, therefore, the garage is on the highest level, as shown on the opposite page. From this garage with hip roof and doveot finial the house drops down the hill. Mr. Lamdin's lot is steep and also very narrow, so that unusual skill was required to work within its limitations.



GEORGE H. DAVIS-STUDIOS

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The house is of stone whitewashed. Contrasting with this is a deep red tile roof. Brick, also whitewashed but with some color showing through, is skillfully introduced in the cornice, the lintels and the arch over the door. The shutters and the door itself are white. To the natural luxuriance of the large trees, a planting of rhododendrons, azaleas and English ivy is added



2. ALSO BUILT ON A HILLSIDE

ON the lot adjoining Mr. Lamdin's is the house built for Mr. Henry P. Galligher. As it was designed by the same architects they had an opportunity to correlate the two houses in composition and detail. The character is similar, therefore, without sacrifice of individuality. This house also is of stone whitewashed but brick is used more freely, appearing not only in the cornice

and arches of the dormers but in the end of the house and side of the tower. The plan is especially interesting, with the living room on the second floor. This has a wooden balcony and outside stairway to the terrace. Because this lot is less steep than Mr. Lamdin's own, the garage also had to be put on this floor. The bedroom and bath in the tower make a secluded retreat.

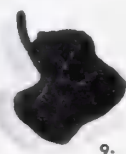


ORLANDO
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SITUATED ON LEVEL GROUND

SITUATED on a less dramatic site than are the two preceding houses, this one is fittingly more demure in appearance. The same materials, stone and brick, are used but they are less intricately combined, the white-washed brick being used only for the chimney. A careful study of the three houses shows the close attention to detail given them. Note for instance the corbeling of the wall at the eaves. Note also the saw-tooth brickwork under the chimney cap of this house and the brick cornices of the other two houses. Although this house is small and the width of the ell almost as great as the length of the main block, the house is kept from seeming squat by the steepness of the roof pitch in relation to the width of the gable. The placing of the living room window near the end also seemingly strengthens this portion. The plan is compact and economical with good circulation on each floor between the living room and rooms. The living room is especially easy to reach because it has only one entrance and the fireplace is well secluded. This house was also designed by Palmer and Lamdin, for Mr. Leslie H. Peard.





10.

What kind of ivy have you? The only way to know surely is to match each leaf to an accredited pattern. Try your luck with these

1. *Hedera helix*, the English ivy, has dark green leaves, veined, three to five lobes

2. Leaves wider than long and less distinct lobes characterize the Irish ivy, *hibernica*

3. *Hedera baltica*, hardy and nearly related to *helix*, has small leaves close to the stem

4. The dark green, heart-shaped leaf of *cordata* has a dull sheen. Also called *scutifolia*

5. *Gracilis* has light green leaves, three-lobed, scattered along wiry bright stems

6. *Conglomerata*, "bunched" ivy, a hardy variety, has tiny, rumpled, crowded leaves

7. *Variegata*, native to England, with light green leaves distinctively marked in cream

8. *Cambwoodiana's* blackish green leaf is white-veined. May be same as *caenwoodiana*

9. *Minima*, the smallest ivy, has tiny *helix*-type leaves. Attractive indoors when young

10. *Rhombea*, from Japan; leaves varying from light to dark, slightly hirsute, ovate

11. *Marmorata minor*, much like *gracilis*; small leaves irregularly marked with cream

12. *Maderensis* has large, roundish leaves of rich green, widely spaced; rather long stems

13. *Maderensis variegata*, with large leaves more cream than green, new leaves white



MYRON

**The thrill of discovery is
the hope of the collector,
whether of stamps or plants**

COLLECTORS

by MRS. JAY CLARK, JR.



pot, minima, opposite, grows pertly upright and
 es an appealing house plant, though essentially a
 ber. Just above, conglomerata's closely serried
 th and tiny leaves suggest it for a rock garden as
 as indoors. Lower right, the slender, wiry stems
 acilis, sparsely grown with leaves slightly curly

ALL gardeners have their whims. None is stronger than the collector's instinct which makes the gardening enthusiast seek out the scattered species and varieties of a single plant family as another man collects stamps. With some plants it is easy: their varieties are neatly catalogued in the grower's lists, available for the ordering. With others, and it is these which attract the true enthusiast, genealogies are hazy, and the identification of a doubtful leaf form contains all the excitement of discovering a rare and coveted item in a chance packet of stamps.

Well, this is a collector's piece, with ivies as its enthusiasm and a medley of leaves displayed on the pages for the sympathetic reader to use as patterns in matching up his own specimens. All of them are from the collection I have got together in years of searching. As a guide to those who would carry the research further, I have set down the information gathered from here and there during the course of the quest.

No plant is much more difficult to sort out than ivy. In the first place, ivy is not an American genus; its various types have been brought over at one time or another from foreign lands. In the course of years, what with plant embargoes, careless hybridizing and lost labels, the known stock of many varieties has vanished. With the best will in the world, the present-day nurseryman can seldom be authoritative in his nomenclature. The only course possible for the gardener who likes to know the names of his plants with impeccable correctness is to (Continued on page 93)



12.



13.



Vintage Silver

SILVER grows better as it grows older, provided it is beautiful silver to begin with. The years mellow and refine it, as they mellow and refine a memorable vintage wine. They also add to it sentiment and history. We in America have been making silver about as long as we've been making anything. Our soil has fostered such men as John Hull, who was born in 1624, and his partner, Robert Sanderson, who was born in 1608. By the beginning of the nineteenth century there were a hundred and fifty silversmiths in Boston alone, which proves that we're old hands at making silver. Today our antique silver is dearer to collectors than English antique silver is.

The Colonial makers of silver were not only great craftsmen. They were leading citizens and fierce patriots as well. It was inherent in their trade that they should be men of honor and integrity, since there was no government surveillance of the quantity and quality of silver in any given piece they made. The maker's stamp was the buyer's guarantee of its merit, so the silversmith carried his banner very high. He even minted coins. John Hull made the pine tree shillings and you probably read as a child the legend of his daughter's dower. In any event you were raised on the story of Paul Revere. His devotion to the American cause is graven on that superb bowl which he made for the Sons of Liberty. The years have added a patina of history to silver such as this.

Take a look at any of our ancestral silver. The patterns undoubtedly stemmed from Europe. But always with a difference. The best of it was not the ornate silver of baronial halls. Though the south, except Baltimore, imported English silver, the north created pieces which were light and balanced and which reflected from their finely hammered surfaces contemporary life and customs. You will feel it when you look at the stout tankards embellished with both the wife's and the husband's initials, the porringers, the caudle cups, the teapots and those paper-thin spoons with the gracefully shaped bowls.

Conditions have frequently spurred artists on. So it is with silver. In 1712 silver sold for eight shillings an ounce. By 1833 it was twenty-two. That was a changing and uncertain world in

which to live. The prudent took their silver coins and invested them, literally, in silver. That is, they carried their pieces over to the silversmiths and had them melted up and translated into teapots, forks and bowls. The interest on the investment came in the day-to-day use they had of these objects and the joy they had of their beauty. We are living today in a world of devaluated currency. The stability of money is shifting as it was shifting between 1712 and 1833. It is not practical and certainly it is not advisable to take your quarters and your dime to the silversmith and have them melted up. But there is everything to be said for taking them to him and ordering silver. The interest on such an investment will be paid, as it always has been paid, in service and pleasure. There are few things more gratifying than to hold in your hand a really fine piece of silver.

NOT a vast amount of silver is wrought now by hand, which is at once a loss and a gain. For, though a certain charm is gone, a finesse and a personal element, there are still great craftsmen and they have a wealth of ideas and a wealth of tradition to draw upon. They have adapted the old patterns to a new world. They have evolved brave new patterns to coordinate with the modern pictures which hang upon your walls. They are enabled by modern methods to deliver to you as much silver as you want on the day when you order it. They stand back of the silver as staunchly as their predecessors did. They are able to make you thoroughbred silver at a good sound plebeian price. You may rest assured that the silver you buy today will be the vintage silver of tomorrow, though Coney is dead and Winslow dead and Standish Barry and Burts and Hurd are no more.

To buy silver today there are only a few precepts to follow. Consult your own taste first. Buy what you sincerely like, whatever way style may be turning. However often your friends dine with you and use your silver, you will use it still oftener, so you are the person to be pleased. Buy from an accredited maker of silver. Though the government may check silver contents, the government cannot keep tabs on workmanship and that is perhaps the greatest element in the making of distinguished silver.

Left to right:

INTERNATIONAL: MINUET

GORHAM: CHANTILLY

REED AND BARTON: HAWTHORN

ROGERS, LUNT AND BOWLEN: MODERN CLASSIC

INTERNATIONAL: ORCHID

WALLACE: ROSE POINT

WATSON: OLD COLONY





Chairs in Pairs



Unerring balance is what Mrs. Cheever Cowdin, herself a noted decorator, achieves in her own apartment, by setting chairs, mated or varied, at either side of the window and fireplace in her library and living room, cozily by her bedroom hearth, extremely right opposite, and as sentinels in her foyer (although the photograph shows but one of this pair). This is the symmetry of the temples of Paestum, the Regency rooms in "Conversation Piece," and you can apply it at home. Note also how each room's pattern is confined to, or springs from a gorgeous old rug. A bedroom-to-bath passage, left, is her dressing room with a well-balanced mirrored table built



SOUND PRACTICE AGAINST NOISE

IT TAKES only a little imagination to depict the sharp contrasts between the cold, ill-equipped, fortresslike habitation of the Middle Ages and the house of today. The differences are marked and obvious. It is more illuminating to compare our present thoroughly efficient house with the house of only yesterday.

The September issue of *HOUSE BEAUTIFUL* pointed out how much more we demand today from a heating plant than we did a few years ago. The November issue summarized the benefits of that wholly new boon, air conditioning. Within a decade these two servants—motorized, automatic heat and air tempered to our wishes—have entered into service. Within a decade they have provided wholly new ideas of comfort. Within a little more than two decades houses have changed from pleasant shelters, with conveniences of a sort, to centers of vast potential energy all under control by the flip of a switch. Today motors stoke the furnace; send heat where we want it when we want it; drive it through purifying filters; circulate cool air. They supply refrigeration, beat up a cake, mix the bread. Still greater power from a central dynamo cooks our food, cleans the rugs and furniture, polishes the floors, turns night into day. An astounding mechanism vocalizes the air, bringing voices of persons thousands of miles away; soon will bring sight of them, too. Translated into terms of living such a house is different from anything ever known. It is revolutionary. It is indeed so charged with the dynamic forces about us that we have now to find ways to protect ourselves from the possible unpleasant consequences of these many inventions we have accepted. The primary and most prevalent of these is noise.

The first and easiest way to attack noise is to reduce it at the source. There are certain sounds related to the workings of the household that are sometimes accepted as essential but which need not exist or need not be perceptible if the house is properly constructed. Common ones are the snapping in the pipes of a steam-heating system, pounding in water pipes, water running down soil pipes. The snapping in heating pipes occurs when steam and water are in conflict. If the pipes are improperly set a certain amount of condensed steam may accumulate and cause this. Also, pipes when they first become hot may expand and knock against studs or other obstructions. Noise in water pipes may be a pounding or a humming. The first is prevented by adding an extra run of pipe about two feet long to the supply line beyond the faucet. Air in this dead-end pipe acts as a cushion against the pressure of water. Humming is easily

by

ETHEL B. POWER

A plan of action to control the troublesome noises inside a house and sounds of the world outside

1. SOURCES OF NOISE. Noises from mechanical equipment inside the house (steam pipes, water, motors) may be due to faulty installation or mechanical troubles which have developed. Bad construction causes creaks in stairs and floors and rattling windows. All these are repair jobs.
2. NOISES INSIDE. These can be eliminated at the source or reduced by proper insulation. Workings of the household need not be heard. Amount of reduction depends upon amount of insulation, which is best added when the house is built. Situation can be helped later, however.
3. NOISES FROM OUTSIDE. Insulation again, plus double-pane glazing or automatic silencers in windows. Actual sound-proof rooms now possible.

remedied. It means only that a new washer is needed. Soil pipes from bathrooms are often concealed in partitions in the master's portion of the house where evidence of their existence is annoying

and sometimes embarrassing. These pipes should always be packed with a sound deadening material. This can absorb every vestige of sound and is not difficult or expensive. Though some of the new machinery of the house—oil burner motors, compressors for refrigerators and cooling and such things—is not yet absolutely silent, much progress has been made in this direction.

Poor construction can also result in creaking stairs and floors and rattling windows. Stairs should have at least three stringers (the sloping supports on which the treads are nailed). Floors should rest on joists heavy enough to do the required work. Both stairs and floors should be well nailed to their supports. Doors and windows should be tight. If well fitted they will be. They may be made even more so by weatherstripping. These particular annoyances will be found chiefly in the cheaply built house or in one in which supervision is skimped and the contractor irresponsible. Employment of a good architect and reliable contractor insures against all these troubles, which may be due to poor construction, carelessness or ignorance.

Noises that cannot be eliminated and thus must be insulated against may be divided into those inside the house and those outside. In both cases, special construction must be resorted to and the extent to which one is willing to go in this direction depends upon the individual's sensitivity to noise. Before discussing this further, consider the different ways sound travels.

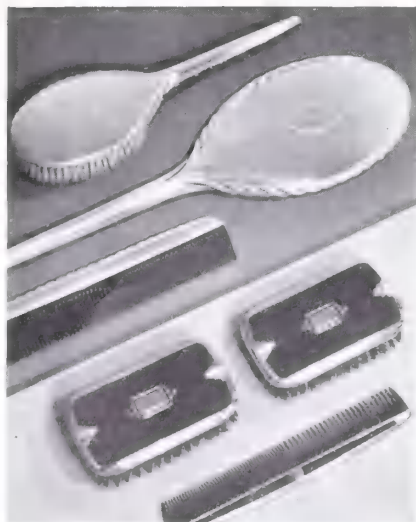
Sound, naturally, passes most easily through openings. Cracks in floors, around pipes and doors give it unobstructed passage. But sound will also travel through a partition, by vibration which transmits it to the next medium. This is known as diaphragm action and is illustrated by the familiar sounding board. Sound also, like heat, is transmitted by conduction, that is, by impact, from one particle to another. Different materials have different rates of velocity at which sound is transmitted through them. Sound travels through air more slowly than through a solid. It travels, for instance, more than ten times as fast through brick as through air.

Applied to house construction these facts lead to these obvious deductions: that rigid walls and partitions will reduce vibration and thus the (Continued on page 84)



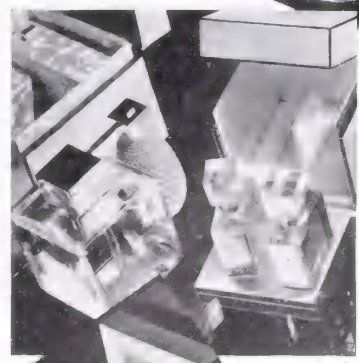
EUGENE HUTCHINSON

Vibrant marine blue, graded to white, in Mrs. Edward V. Quinn's dressing room at Shrewsbury, N. J. The walls are painted and so is the festoon at the top which breaks into a giddy yellow. More yellow covers the fat hassock, turns up on the lamps. The room by Laurence J. Colwell. 1. Helena Rubinstein's arrangements for a bath of utter luxury. 2. A clear case for Anglo-mania are these English bath things from Yardley. 3. Twin perfume bottles, Elizabeth Arden's latest, and a squared-off travel atomizer. 4. The Caron innovation, perfume Pour un Homme, and Kent of London's Devon Pre-facial—a brush and a milk cleanser. 5. International Sterling dresser ensemble, for a woman, in their Trousseau pattern, and one for a man, chromium and black enamel in a leather case.

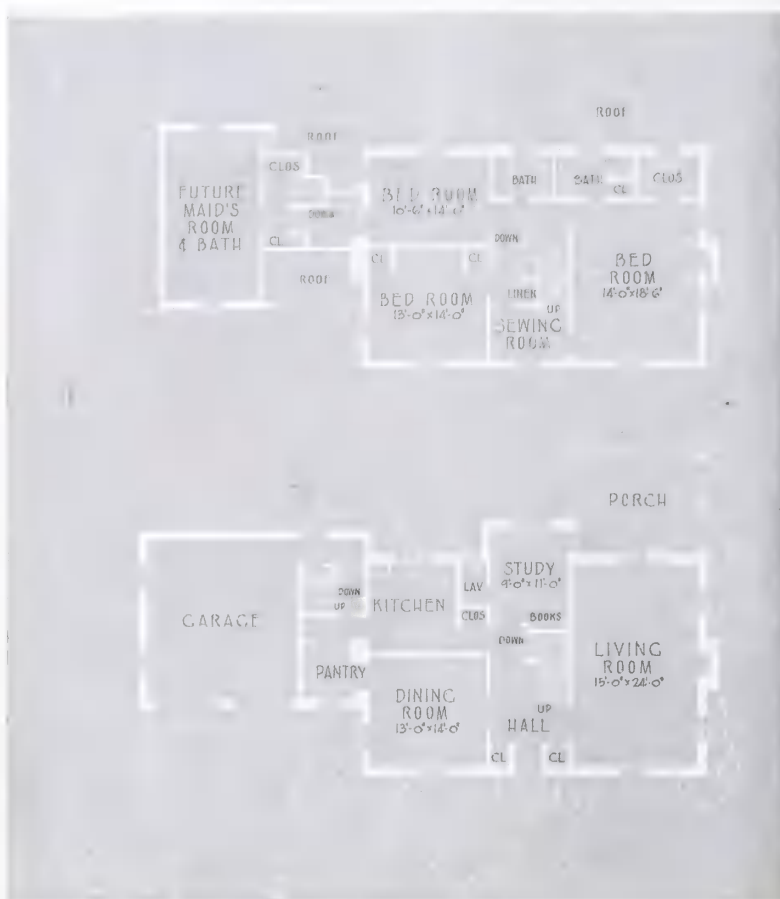


EMMETT DANIELSON

MADE
FOR
BEAUTY



5.



TWO COLONIAL HOUSES

Georgian type and enlarged

Cape Cod with a successful

handling of double garages



NEW ENGLAND REPRODUCTION WITH GARAGE ON THE STREET

**The new dahlia champions—here they are.
Each year from the season's novelties
Mr. Hart picks the varieties headed for
success. These are his choices, ready for
amateurs to plant in their 1935 gardens**

by DERRILL W. HART

President, American Dahlia Society

PICKING future champions from the new dahlias becomes more difficult year by year. And as the competition becomes stiffer, the standards of the annual dahlia review must be raised. For this selection I took notes on seventy-three varieties that could be classed as worthy. They came from twelve different states, from six foreign countries—England, Belgium, Holland, Czechoslovakia, Germany and Australia. And some of them had to be eliminated. Those that remain have been selected chiefly because of their successful performances in the show room and garden, always checked, to be sure, by the one primary qualification, "distinction." New York, New Jersey and California lead the parade of the American novelties; from among the foreigners I have chosen one from Belgium and one from England.

Before considering the new ones, look back for a moment at the champions of last year with which these novelties must compete. From among the leaders in both show room and garden during the past season I should take first Lord of Autumn, then Sanhican's Cameo, Murphy's Masterpiece, Jane Cowl, Amelia Earhart, Margaret E. Broomall, Paul Pfitzer, Golden Eclipse, Sultan of Hillcrest, Oriental Glory, Spotlight, Robert Emmett, Chautauqua Sunset, Buckeye King, the New Deal, Satan, Kathleen Norris, Washington Giant, Frau O. Bracht, White Wonder, Pastel Glow, Chautauqua Salute, Jersey's Beauty, and the miniatures, Baby Royal and Jean.

And now the newcomers in the dahlia review. All of these, bear in mind, are available for the first time next spring to amateurs. Bear in mind, too, that the success of any novelty is a gamble. But these are the varieties which I select as the new champions.

SEMI-CACTUS TYPE

KAY FRANCIS (Eastman). This is the outstanding prize-winner among the novelties. It began by taking the coveted Achievement Medal at New York as Best Undisseminated Dahlia; also first as Best Undisseminated Semi-Cactus. At Baltimore it won as Best Semi-Cactus in the Open-to-All class, and as Best Dahlia of Maryland origin. At Bryn Mawr it won the Championship Seedling Class and a Special Award of Merit. At Camden (in the best seedling class of the year in the East) it won the Gold Medal Seedling Class. At Los Angeles it won as best Semi-Cactus Seedling and repeated this award at the California State Fair. Kay Francis has the best of all qualities, beauty. It is a true type flower of clear golden yellow, one-toned throughout. The blooms are deep with a high, attractively formed center. It resembles

Frau O. Bracht, with the same clean-cut beauty, but is a deeper color and heavier flower.

MAY ROBSON (Chappaqua Dahlia Gardens). This, I would say, has the most refined beauty of the year's novelties. It is a true type flower of a clear, bright pink, about the same shade as Kathleen Norris, but a bit pinker and sharper in tone. It is a pity that such a beautiful flower was not given a good introduction in the show room. I have watched it grow for two years and it has every habit we can demand in a dahlia.

JESSICA DRAGONETTE (Jones-Alling). This novelty first caught my fancy at the Storrs Trial Grounds. It is a beautiful three-toned combination of peach, apricot and mauve, the three colors blended lusciously. A clean, thrifty plant and a very free bloomer.

BETTE DAVIS (Cordes-Eastman). Another dahlia that made an astonishing record in the show room this year. This originator is like the horseman with two championship colts in his stable, with the winner the one which was in best condition at the time. This dahlia and Kay Francis have fought it out here and there all fall. At Los Angeles, Bette Davis won as Best and Most Perfect Bloom in Show; at Baltimore it won the Achievement Medal over Kay Francis as Best Undisseminated Dahlia; at Los Angeles it also won first in the Twenty-Five Blooms class. It was First Semi-Cactus in the Open-to-All at Bryn Mawr; Best Semi-Cactus Seedling at Camden. The color is orchid lavender. At New York it looked pink and at Camden a real lavender. I had this on trial and it was a nice grower, free bloomer.

OLYMPIC SUNSET (Lee's Dahlia Gardens). A true type flower that has been winning in the Northwest. Color is bright, glowing, apricot orange blended with bright yellow—striking and spectacular. It is a full, high centered flower with strong stems. This is a real "art" dahlia, another way of saying that it is a beautiful flower. Like Paul Pfitzer, effective in arrangement.

CACTUS TYPE

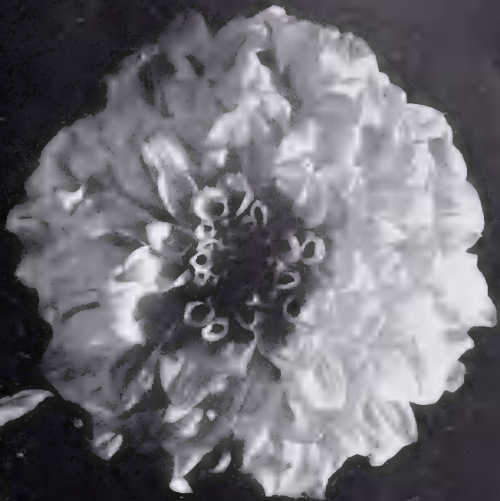
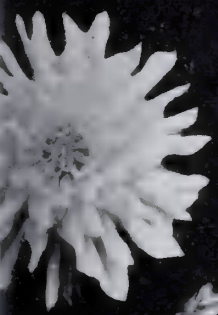
This class is deficient in numbers, but the two given are splendid additions. GOLDEN STANDARD (Downs Dahlia Farms). I saw this first at Camden in 1933 where it won as Best Cactus Seedling, any type. (Continued on page 91)

D A H L I A



GOLDEN STANDARD

E V I E W . . . 1 9 3 4



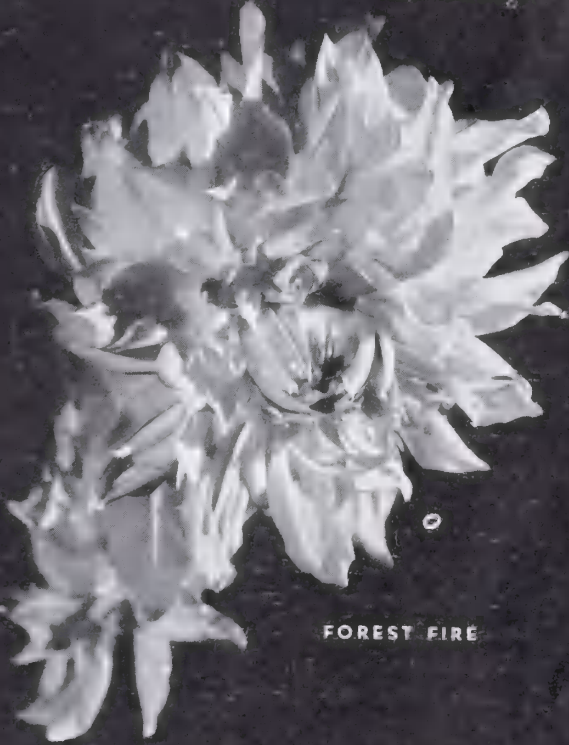
HONOR BRIGHT



KAY FRANCIS



Y ROBSON



FOREST FIRE

HUNT'S VELVET WONDER



WENOKA



MRS. GEORGE LEBOUTELLIER

SMALL APARTMENTS



FOR A WOMAN

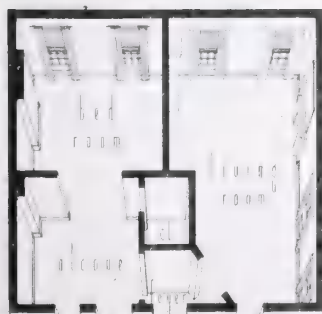
MRS. GARDNER HALE's lovely apartment was decorated by Bello, Inc. They made the little living room (21' x 12') predominantly white, installed mantel and fixtures and laid the rich plum rug. In the bedroom (16' x 12'), Mrs. Hale has her bed set in a niche edged with bookcases and backed by mirror so that it becomes a second living room. Around her little terrace is a French picket fence and beyond it Fifth Avenue. Mirrored window boxes add size to both rooms. Scaled furniture is calculated to give a sense of ample space.





AND FOR A MAN

MRS. JOSEPH LAROCQUE, of Shotter, Larocque, used pale green walls, a cedar carpet in the living room (22' x 11') of this man's apartment. Chairs are brown and white, a sofa lacquer red, and white curtains frame a view of the East River. Yellow and green spot the white paper in his bedroom (11' x 11'6"), and the alcove with a daybed for a guest. Furniture is emerald green, modern; at the windows are sunny yellow curtains. Colors, you see, need not be subdued in small rooms, but furniture must be balanced and compact.





Above. Designed by Jane Smith. The rayon, all quilted, which lines it you buy by the yard, very cheap. A rack for shoes and hats, from Lewis and Conger. For an apartment closet



Above. A woman's closet. Macy custom-builds, paints and installs a series of units in your own closet. Made to fit and installed at no extra charge with racks for hanger

Right. Your carpenter can install this in a big closet in your country house. The drawing explains it. A built-in chest is for sweaters. James Amster, Bergdorf Goodman



Left, opposite page. Macy's custom built closet for a man has drawers just the right size for shirts and bags of suede cloth for suits. Not compartments for shoes and hats

Below. Buy ordinary paper or chintz covered boxes and decorate them with Pasterettes. The monograms and flourishes come in all colors and stick on any surface. Wanamaker



Center, opposite. Pasterette ribbon bands and monograms, Wanamaker Cabinet with glass stocking drawers Hammacher, Schlemmer. A closet by Carson, Pirie, Scott of Chicago

Right. Sliding glass panels like the ones in shops show you your linen. Special shelf for laundry list. Blankets topside. Kitchen towels, left. Hammacher, Schlemmer



ORDER FROM CHAOS

**First aid for people who
habitually have trouble
in finding their things**

YOU don't need a decorator and you don't need a bulging purse to have closets as efficient as the Ford plant. Look at the pictures. The closet on the extreme left lends for its success on a cheap quilted rayon material which is also used in the linen closet on this page. It also has good drawer pads. Or if you crave perfume, lacquer the bottom of the drawer with MM Importing Company's scented lacquer. It costs ten dollars a bottle but the fragrance clings for six months. The shelf edgings are drapery edges and very inexpensive.

At a great many shops you can buy units with shoe racks and drawers. They're made in pretty nearly any size or can be cut or enlarged to fit your closet. You can assemble the units yourself or have the shop from which you buy them do it for you.

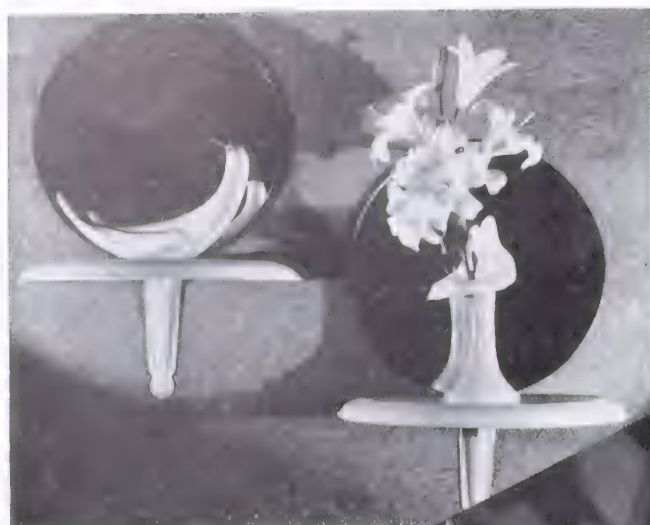
A woman's closet differs from a man's most vitally in the matter of hanging space. Evening dresses should be

hung from a high pole so they'll clear the ground. A man's suit, on the other hand, is so brief, when hung, that you can stow shoes right under it without any wrinkles.

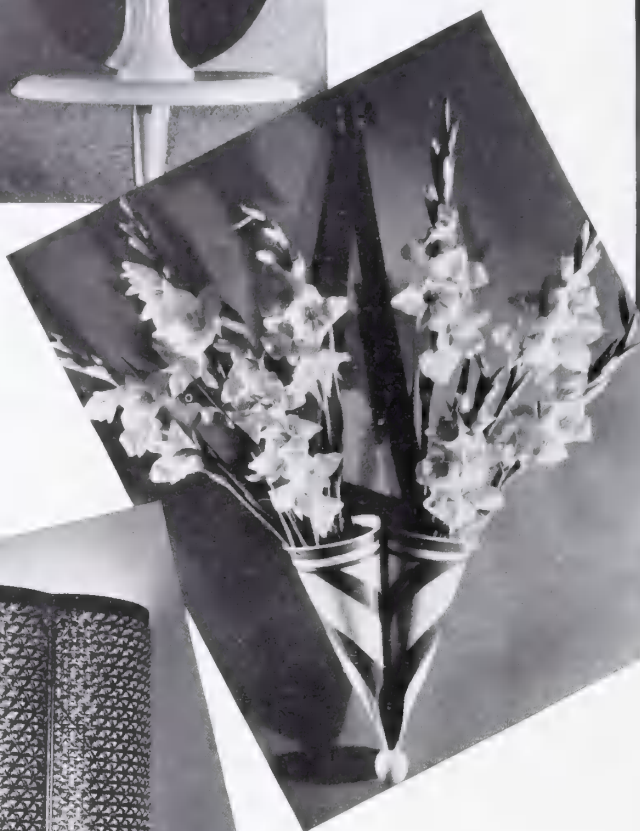
Pasterettes, appliquéd to walls, even in the darkest closet, give it great chic and monogram Pasterettes give you a sense of it's mine, all mine.

The linen closet on this page is our chiefest joy. Around all the panels there is bead molding, one more of those things which, incredibly, you can buy by the yard. The bed and table linen is all under glass, blankets are stowed away in moth balls by themselves and everyday kitchen and breakfast linen is set out on low shelves. The top of these gets a lamp and a laundry list and a pencil. The chair is for listing day, or it will serve admirably as a step up to blankets for cold December nights.

All in all, they're vastly practical, these closets, and should induce a terrifying neatness in the home.



1.



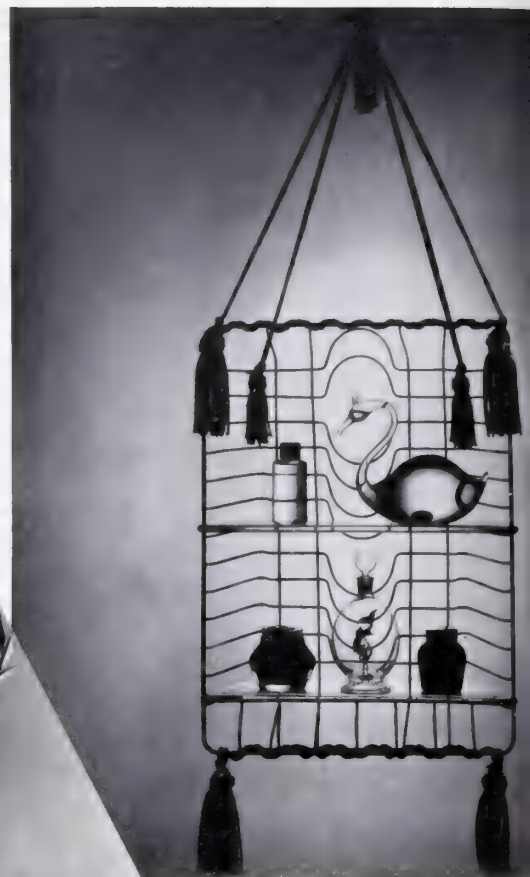
2.



4.



5.



3.

Little things which you

can make for your house

for next to no cost

ON the counters of the five and ten store are potential Christmas presents temporarily masquerading as cookie graters and pudding molds. All you do is buy them (ten cents apiece) and go to work with a can of paint and good ideas such as these. 1 is a wall bracket. Buy a round wooden tray and a round mirror. Saw the tray in half, paint it and use a mirror as the back of the bracket. 2 is a flower holder made of two tin cones. Paint them red and white like candy and mount them on two leather straps fastened together. 3 is a wall cabinet. The five and ten thinks of it as a drying rack for dishes. Suspend it by window cord and tassels (also five and ten) and slip on bathroom shelves (ditto) in to hold your bric-a-brac. 4 is a shade for a wall lamp. Look close. Two cheese graters painted with vermillion lines, dangling Chinese tassels from the light switches. 5 for the centerpiece of your table. It's really a pudding mold with a tin funnel painted white inside. Recipes and Ideas: Ted Weidhaas. Accessories: Pittsburg.



GARDEN CLUBS: BACK TO THE GARDEN

**Too many outside activities are
now confusing the real purpose
of these valuable organizations**

by MRS. FRANCIS KING

WHAT is the prime necessity for the average garden club today? There are now so many following some lead such as programs of other clubs older than themselves that they seem many of them to have reached an almost static condition; going neither forward nor backward. Unless growth continues in any organization as in any organism, such bodies die. People occasionally tell me that their club is moribund. Others say that their meetings bore them to extinction. There must be something wrong. For there is nothing wrong with the subject around which these clubs have been formed.

Far, far from the garden have we wandered in the garden club movement. Glance over a few yearbooks of clubs; look at lists of club activities. Pause for a moment to consider garden club flower shows. These are a most proper function of such groups; they are always illuminating, sometimes exquisitely lovely. Are they not superimposed sometimes upon a weak foundation? Has not the fierceness of competition somewhat destroyed their charm? Might there not be from now on a flower show minus a prize of any sort? Could there not be more often classes for flower arrangement where a quantity of the same flower and a number of the same containers are provided and each individual made to vie pleasantly with his neighbor in the arranging, with a decision but no prize? I feel that contests have been overdone; there is a childishness about them that by now we should have grown beyond; that competition has begun to stifle creative work among amateurs; and of course that flower arrangement and the flower show have begun to overshadow the deeper knowledge of the very sources from which spring the flowers themselves.

WHAT the garden clubs need today is study. If they do not spread deeper knowledge among their members of horticulture generally, spread it until this knowledge runs over as water from a brimming cup upon neighboring gardens, then they will have failed in reaching their true objective. Garden clubs as well as gardens need weeding; members whose lack of interest or whose indolence make a program of actual study of the gardening processes and art distasteful to them should be replaced by those hungry to learn and apply. In every garden club there are leaders in

thought, those who are rich in experience and knowledge. Let these take charge and put fresh life and interest into meetings and work.

It will sound heartless, but in my opinion garden clubs should not work for the unemployed; members should, in this low time, keep on their quiet way in the garden, learning, studying, practicing; and thus the character of their gentle organization will be kept. Every member of a garden club is also a member of some organization for relief, for civic work; in such groups let these most laudable objects be attended to. Roadsides are more civic than they are horticultural; billboards as well. Let us withdraw to a large extent, as garden clubs, from such work as these subjects entail; let us remain longer within our own garden's boundaries; let us in quiet consider our gardens more seriously, give more time to them, improve them in every possible way. The finest changes will come from knowledge and from thought as we sit in our gardens and consider every aspect of them—their topography, their scale, their trees, shrubs, flowers, the lines of foliage masses, the color harmonies. I speak feelingly, for only yesterday I realized for the first time many serious defects in a small garden of my own, made for at least two years now, and with which I have been unthinkingly rather satisfied.

AND then, when the garden club shall have perfected its garden knowledge (if such perfection can ever be), let it betake itself to the task which, outside of its own gardens, lies nearest—helping to ameliorate the terrible little gardens which have sprung up all over the country, in a word, the standardized garden. Let the club go out literally into the highways and hedges and show people how to think about their gardens, how not to let the average florist who employs a "landscape" architect (save the mark!) surround their houses in little country towns with dense plantings of evergreens, how to keep the bird bath and the sun dial out of gardens which have no background for these things. Let them forsake temporarily their activity in roadside planting, care of birds, conservation of wild flowers, and look at home, next door, for what they can do. Until the gospel of beauty, of privacy, of simplicity, of some originality of thought in design and planting is preached throughout America, until men and women learn that they need not copy, need not take their newspaper suggestions in gardening as their garden guide forever, the general run of our gardens will be dull, as indeed they are today. Go through any little town or village of our country in summer. What will you see? An air of neatness in the house yards, yes; and this is good. But there is too much neatness. There is always the hedge, always hydrangea arborescens blooming in thoughtless woolly fashion all over the place, and now, alas, always a scarlet rambler unrelated to its surroundings blazing in the sun, a mass of color completely out of place, one of those flowers which "have nothing to do with the case."

The time has come to speak out (*Continued on page 94*)



Beginning a Florida Garden

by HELEN PAGE WODELL

BECAUSE it is pleasanter to bask like a smug cat in a sunny doorway than to battle with frozen pipes, stalled cars, fuel bills and impassable roads, many Northerners are acquiring winter homes in Florida. The selection of a house is simply a matter of choice, but garden-making in a semi-tropical country presents new problems to the uninitiated.

The principles of good gardening are the same the world over. A garden is designed according to the requirements of the owner. The type is decided by the house which it surrounds. Yet to make an attractive garden in a strange country requires much patient study. Where the trees and shrubs, plants and vines are beautiful but entirely unfamiliar, it is necessary to learn their forms and habits, to know those best suited for backgrounds, for accents, for color and design.

In selecting a garden site the discriminating Northerner seeks first a background of beautiful trees. In Florida there are still some available tracts upon which a few fine trees are standing, but the "cracker," the boom and the cattleman have made deep scars on the face of a fair land, and much natural growth has been burned and destroyed.

Most "improved" property in Florida is a sorry sight. It usually means land upon which a pine forest stood, that





Above, through a garden gate a border of annuals in all shades of yellow, blue, white, lavender. Century plants and cocos plumosa form a background. Clumps of petunias flank the entrance. Opposite page, top, another luxuriant border, and just below it bauhينيا is espaliered against a wall. Bougainvillea over a well head below

water oak. The leaves are shining dark green above and light beneath; the live oak or quercus Virginiana is a lighter green. These trees shed their leaves in the spring and the new leaves immediately take the place of the old. In the live oaks air plants, ferns, Spanish moss and mistletoe are often found growing. The best time to transplant these trees is from December to February.

A beautiful native palm, the sabal palm or cabbage palmetto, is not difficult to transplant on account of its compact network of roots. Palmettos are striking and very decorative when planted as they grow in groups. Those with leaning trunks are particularly desirable. Palms should be set in large holes well prepared with muck soil and well rotted cow manure. Palms require plenty of water after transplanting; they can be moved at almost any season, but from March to September is the most favorable.

Along walks and at the water's edge the graceful cocoanut palm is used to great advantage. The cocoanut palm is a tropical tree and cannot live where it is subjected to the cold. But it thrives where the salt spray dashes over it.

Where stiff elegance is desired the royal palm raises its straight, firm, regal column. Another palm, the cocos plumosa, neglected, is a wispy yellowish thing, but well cared for it is a beautiful palm to use in carrying out design.

Almost all trees and shrubs in Florida have glossy foliage. The great magnolia grandiflora has leaves nine inches long that are very dark and (Continued on page 74)

has fallen into the hands of a so-called development company and been scraped bare of every growing thing. The turpentine industry has at one time or another scarred nearly every fine old pine in the state. Turpentine does not of itself kill the trees, but it makes them an easy prey to the fires that sweep through the forests.

The long-leaved pine and the pinus caribaea or slash pine furnish a beautiful background. The latter, silhouetted against the sunset or the blue Southern sky, is unforgettable. Unfortunately these pines are not very easy to transplant; they soon develop a strong tap root. Young nursery-grown trees are easier to handle than those collected in the open.

A tree used by many as a poor substitute for the native pine is popularly called the Australian pine. The name is misleading; the tree is not a pine at all; its botanical name casuarina comes from its resemblance to the sweeping plumage of the cassowary bird, an ostrichlike creature from Australia. These casuarinas, of which there are several varieties, grow with remarkable rapidity. They make good windbreaks and can be clipped in many forms as hedges or accents. They endure salt spray or poor sandy soil.

Florida has many magnificent specimens of the beautiful evergreen laurel and live oaks. The laurel oak is confused by many with the water oak; it is a far better tree than the



"Please tell me"

Conducted by ETHEL B. POWER

Each month this page answers questions of importance to home owners who write our Readers' Service Department

QUESTION 255: *My house, surrounded by tall trees, sits on a knoll where there is good drainage. If I build dry wells to care for the water from the roof will the water hurt the tree roots? How are dry wells constructed?*

ANSWER: Dry wells are located fifteen feet or more away from the house. For drains for roof water the usual size is a hole three feet in diameter with a depth three feet below the grade of the cellar floor and not less than five feet below finished grade. Fill in the hole from the bottom of the well to within eighteen inches of the finished grade with broken stone or screened gravel. Cover this stone with tar paper, inverted sod or hay and then fill to within eight inches of finished grade with sub-soil. Finish with top-soil and seed to match the lawn. Dry wells will not hurt the roots of your trees but the roots of the trees may eventually hurt the dry wells, especially if the trees are willows.

QUESTION 256: *We are building a small house and would like the wall around the living room fireplace to be of knotty pine. The carpenter wishes to use Celotex or sheetrock as he claims the pine will warp. Can you advise us?*

ANSWER: Any kind of wood has a tendency to swell and shrink as the moisture content of the air changes. It is for this reason that most sheathing boards of country pine are milled with moldings at the edges, one lapping over the other and so concealing any shrinking. Boards of good quality properly handled should not warp and twist to any great extent. I think if you sift your builder's objection to the bottom you will find that it is based upon cost, as the knotty pine would unquestionably be considerably more expensive than Celotex or sheetrock. Had he figured on using knotty pine when he quoted costs for doing the work? If not, he should be given an extra allowance for this extra item.

QUESTION 257: *The walls and floors of my pantry and bathroom are a composition known as "magnesite." Although this was sold to me as non-stainable, it is now much stained. Can I remove the stains and make it stain-resisting?*

ANSWER: "Magnesite" composition is not considered stain-proof by its manufacturers and if sold to you on that basis was misrepresented. So far as I know nothing can be applied to it to produce a stain-resisting surface nor will anything

restore it to its original state. However, you can improve conditions by oiling walls and floors with a mixture of half turpentine and half raw linseed oil. This may change the color slightly but will make the stains much less noticeable.

QUESTION 258: *I have read many descriptions recently and seen many pictures of spatter-dash floors. Can you send me complete directions for doing this work?*

ANSWER: First prepare a background for your floor by painting with one coat of high-grade Japan paint. If the floor is so old and porous that the first coat almost entirely disappears a second coat will be necessary, but should not be used unless needed. When thoroughly dry follow with a second (or third) coat containing a great deal more varnish. Next protect the wall against spatters by tacking paper for about two feet above the baseboard and proceed to apply the spatter-dash. To do this, hold about two feet above the floor a stick in one hand and in the other an extra long whisk broom dipped in paint of contrasting color. Go all over the floor tapping the broom just below the handle on the stick. This gives enough of a jar to sprinkle off the paint but does not send it off in strings or large globs as is apt to be the case if you simply shake the broom. The finer the dots the better the effect. When thoroughly dry, cover with one coat of the best quality flat varnish. A dark green or black background spotted with tan or light gray is one of the most popular combinations, but there are many others. Some of these utilize three or more colors for the spots, as when a background color of deep tan is spotted with green,



red and black. In this combination go all over the floor with one color. Let dry thoroughly and go over again with the second color, and repeat for the others. Arrange the work so that the last color used is the color you wish to predominate.

QUESTION 259: *We are using the best grade gumwood floors throughout our new house. What (Continued on page 87)*

Let's see now—

WHAT DO I WANT
FOR CHRISTMAS?"

1. A mirror-top for the dining room table
2. Glass tops for occasional tables
3. Glass shelves in the dining room cupboards
4. A mirrored vanity for the dressing room

And about a dozen other things, all done with glass that will make this house look so attractive that no one will know it's the same place. I'll just drop a hint that I'd like an L.O.F. glass distributor to help Jim with his Christmas shopping!

Polished Plate Glass and flatter, clearer, brighter Window Glass . . . Libbey-Owens-Ford Glass Company, Toledo, Ohio.



LIBBEY · OWENS · FORD
QUALITY GLASS

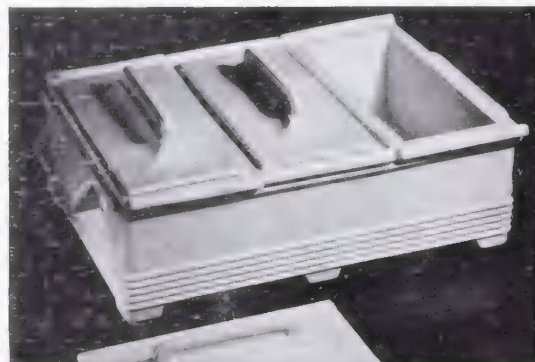
TO SEND TO A HOUSEWIFE

Write to House Beautiful Shopping Service, 572 Madison Avenue, New York, for the names and addresses of shops selling these articles. The prices are subject to change. Usually there is a charge for mailing

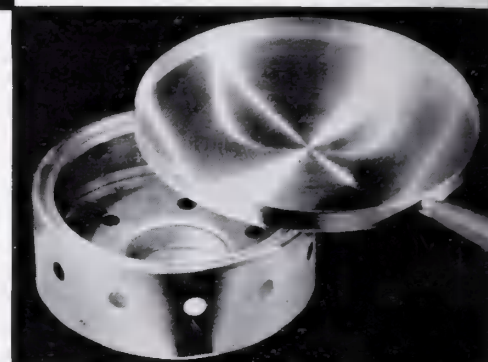
Cup of hot tea? The kettle's not on the hob but on a little glass stand (clear or a topaz), with a perforated chromium disc top. In it is a fat candle as fuel. With four candles it costs \$1.50



Your steak stays hot and continues to splutter on a sizzling platter. These are made of cast aluminum. The round one is 6" across, for individual service, \$.89; the oval is 9" and costs.....\$.99



They say if you shake a Martini you bruise the vermouth. Instead, pour ingredients into this English cut crystal mixer with a silver top and work the handle up and down so the paddle stirs it.....\$10.50



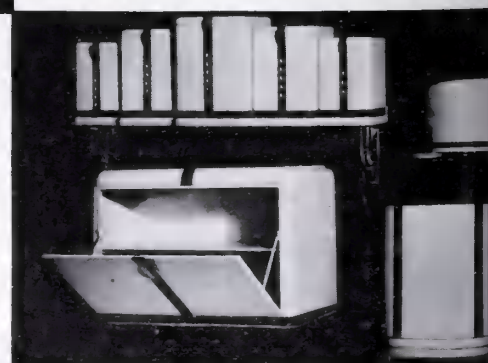
Stop us if we're wrong but we think it's new to make an electric food warmer of china. White, ivory, green or black with a white top. Dishes hold a quart and a half. 17" x 11" x 6". All washable.....\$19.75



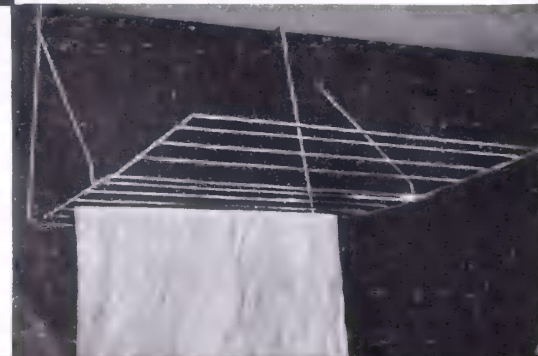
We first became crêpes Suzette fanciers in Paris and now we make them at home on this spun aluminum pan with the walnut handle. Set Sterno in the lower section and make them as they do at Larue's.....\$6.95



To look at the hideaway laundry drying rack, you wouldn't guess that it's equivalent to 18 feet of line. Folds up to a space 22" x 18" x 1". You can hang it up anywhere. Use it full out or in half.....\$1.25



Short of picking a lamb chop up in your fingers and eating it in the Henry the Eighth style, the only way to get it is with an English chop knife with a steel blade and Ivorine handle. Twelve knives and a case for \$15



Baked white enamel canisters with black and red trimming. Set of five, \$5.85. Bread box, \$4.75, cake box, \$4.25. Scrap basket, \$1.90. Shelf for canisters with painted brackets, \$2.25; with chromium it is \$3

PHOTOGRAPHS BY

THE QUAKER'S CHOICE OF THIS CRISP DINNER CLOTH
is unequalled

Nearly 400 years ago, when the skilled needlecraft workers of Venice were prohibited from making gold and colored embroideries, they applied their nimble fingers to lace-making.

The cloth illustrated is inspired by one of these early Venetian masterpieces and retains all of the beauty of an original hand-made lace.

No wonder Quaker dinner cloths are today the standard for correct table dress. They launder easily and beautifully and last for years.

See the Quaker lace dinner cloths at your favorite store or you may order this one by mail. Please ask for No. 6210A. Sizes 72x90—\$8.00, 72x108—\$9.50. Napkins to match, 6 for \$3.00.

QUAKER LACE COMPANY
330 FIFTH AVENUE, NEW YORK, N. Y.



for Christmas Presents

Fostoria Suggests



Three charming table accessories—ideal for bonbons, almonds, and lemon slices.



Tiny birds for almonds—leaves of glass for salt—in crystal or colors.



This new tea warmer has a tiny candle in the base which does the trick beautifully.



Two outstanding examples of strikingly modern design: the cylindrical and "triple action" cocktail shakers.



The graceful bubble candy jar in crystal or in Fostoria's gem-like colors.



Has any home enough decanters? No! So here are two of unusual beauty, ideal for fine wines or liqueurs.

THESE are just a few of Fostoria's almost endless creations in beautiful glassware. Be sure to see the new Fostoria stemware and dinnerware in both crystal and colors, including the most glamorous color development in glassware—Fostoria's Oriental Ruby. Write for our free booklet, "Correct Wine and Table Service". Fostoria Glass Company, Moundsville, W. Va.

Fostoria



THE GLASS OF FASHION

The Book Shelf Of The Year

OUTSTANDING CONTRIBUTIONS TO THE GARDENER'S KNOWLEDGE BROUGHT DURING THE PAST YEAR

by HELEN MORRIS

It would seem as if garden writers had conferred one with the other to decide the subjects to be treated, for seldom has there been a year of so little duplication of themes, all handled with interest and skill. By themselves the publications create a well rounded library, and all are welcome additions to shelves already well filled.

Two reprints long unobtainable are significant. Gertrude Jekyll's "Children and Gardens" (Scribner's, \$2) is an outstanding example in the art of telling a definite story in a simple straightforward way, and animating prosaic and everyday subjects with the breath of adventure. Like many books purporting to be written for children, elders profit by it, and if any gardener would learn by heart the chapters on "Seeds," "Botany" and "My First Garden," no further hunt would be needed for basic information on these topics. One comes very near the author in these pages. "Wall, Water and Woodland Gardens" (an eighth edition of another of Miss Jekyll's works, Scribner's) would be invaluable if it contained only the pages on dry walling and rock garden construction with graphic illustrations, while the lists of plants suitable for the chosen situations are lucid and encouraging, most of them being familiar things available to all. "Exploring for Plants" by David Fairchild (Macmillan, \$2.50) has been hitherto an edition beyond the average budget, but is now offered at a lower figure, and never lacks in keen interest for the general reader or the gardener who likes to know where his plants have come from. Although the author's labors were done in the light of science, the adventures of his trail leading from Florida through Europe to Africa keep the reader in rapt attention. Another worth while book brought within reach of a thin purse is "Patio Gardens" by Helen M. Fox (Macmillan, \$2.50). While telling the story of Spanish gardens by word and picture, the volume is also of value as one of the few books showing how to make the best of the small area, and indicates the magic possible in letting a few suitable plants do the work of many. For town or country gardeners it serves as a guide to action.

TAKING the new books in a logical sequence of subject, first is "The Story of Gardening" by Richardson Wright (Dodd, Mead, \$3), a volume dissimilar to any others of like topic, and forming a comprehensive background for all garden lore. It is interesting reading as a record of human activity, where the truth is emphasized subtly and forcefully that gardens invented by man have always been the expression of the people's needs and characteristics, and that the same tendencies appear in their creation and development, be it Babylon or Nome. As a constant source of reference, through its complete index and bibliography, the volume should be near at hand. It is a shining example of what we ought to read, being synonymous with what we do not wish to be without. Specific general instruction is afforded by "The

Modern Guide to Successful Gardening" by M. G. Kains (Greenberg, \$2.50) and few questions of why will be unanswered if this as a handbook. An amazing amount of information is in the pages, so and pleasantly put that difficult not appear insurmountable to the beginner. The advanced gardener find the plant lists for varying purposes full and reliable; it is a well written and understandable book.

PLANT materials have their proper attention. "Useful Wild Plants of the United States and Canada" by F. Saunders (McBride, N. Y.) opens unthought-of capabilities of native materials, most of them in the annals of everyday life, but done in the cult of the commercial and the demand for products counter. It is a comforting thought we could still, if we had the opportunity, depend upon the existing gifts of nature and the reader glows with a sense of latent independence in the knowledge that food and drink and light and air may be free from machine-made trade. For the traveler through the stretches or lover of the genus Adams Armer describes in "The Peonies" (Stokes, \$1.50) the characteristics of the species, sorts them into groups, identifies possible acquisitions, and tells of habits and habitats as pointers in the treatment of the "Peonies" (Macmillan, \$1) comes the pen of F. F. Rockwell, summing up in clear-cut manner the needs of plant and procedures to follow for results. Even the probable answer to the ubiquitous question: "Why do peonies bloom?" is to be found in the expert welcomes a detailed of the process known as "budding" used to keep a bloom in a state of perfection until a given time. With manual and a peony catalog should be neither failure nor in that section of the garden lovers benefit by "Culinary Herbs and Condiments," Mrs. M. Grieve (Brace, N. Y., \$2). Mrs. Grieve, author of the comprehensive work "Modern Herbal," but in this volume she has chosen from her knowledge of the subject merely about the herbs suitable for the simple garden and their practical use. It is a solution of the plant: an herb garden, but what do you do with the things?" Try once the of herbs, and you will find a manner acceptable to family and friends.

Treating of a new subject, J. A. Stout writes of "Daylilies" (Macmillan, \$3) and shows how far the species wandered from the time when the lily was the only one seen in the garden. Now by wise selection it is possible to enjoy an extended season of bloom with the plant, secure of color in all shades of orange, yellow, and the author proves his reasons for rating the daylily or hemerocallis among the most able of herbaceous plants. The will welcome eagerly the page.

(Continued on page 7)



LADY: "What's that fellow bawling out, Redcap?"

REDCAP: "He say, Ma'am, dat de average age ob **GOLDEN WEDDING RYE** am 4 yeahs old, Ma'am."

LADY: "Humph, he might as well save his breath — — everybody knows that!"



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BÉNÉDICTINE

gins and hybrids, the owner of the few clumps study carefully the directions how to make them approach perfection, the cook will smile at the far eastern uses of the plant for food. Even if you do not own a daylily, you will want the book. Rose growers benefit by the American Rose Annual for 1934 (The American Rose Society, Harrisburg, Pa.), full of notes for all concerned: hints for beginners, new varieties described for the optimist, disease discussion for the pessimist, novelties for the exhibitor as well as cheerful general topics for the rank and file. Those who would know about rock gardens will rejoice in a small volume, "The Rock Garden" (Doubleday, Doran) compiled by Louise Beebe Wilder from her various authoritative works on the subject. This condensation gives the highlights of the matter, and even though the volumes from which these chapters have been culled may be on the shelves, it is a great convenience to have the crux of rock gardening information available in such a compact form.

The main contribution to the topic of decorative flower disposal is "The Art of Japanese Flower Arrangement" by Alfred Koehn (J. L. Thompson and Co., Ltd.), no theoretical treatise compiled far from the country in question, but a work written and published in Japan, and approved by the authorities there, in which a complicated matter is explained in its various facets, simply and clearly, aided by excellent illustrations representative of the methods they portray. Secrets of flower preservation are revealed, and the whole volume is one to read and ponder with pleasure. A careful perusal of it may explain the remark that Japanese flower arrangements often seen here would not be recognized as such in that country! Design is handled interestingly in "New Gardens for Old" by Orloff and Raymore (Doubleday, Doran, \$2), with the basic idea that when dissatisfaction with the garden's layout comes from inheritance, purchase "as is," or early mistakes, most designs are capable of rectification, and the writers show the way to change many an eyesore into an asset. The plans given are general enough to be adaptable to the average situation. Garden poetry is usually approached with trepidation, as the subject appears to invite a treatment dripping with treacle sweetness and affected sentimentality, but one of the last offerings of the year is a breezy small tome of verse, "Garden Wise" by J. F. Crowell (Bruce Humphries, Boston, \$2), as

refreshing as the Cape Cod around the author's home. F. vignettes about each plant as it leave concise pictures on the mind the lift of the words remains memory driving home some point. Is it mainly, merely talk?" A book are likely to buy to give away keep for yourself.

Foreign gardens are also upon. Stephen Gwynn's "Claude and his Garden" (Macmillan, especially noteworthy ("My Notebook" in this issue), and munda's Oldest Inhabitants" by H. Smith—on sale by the author, Warwick, Bermuda, \$3—describes plant life of the island with beautiful and authentic illustrations a pleasure to the most casual reader book which appeals in these days a nation is judged by its politics than its people is "My Norman Mary Cable Dennis (Dutton, \$2) the author sees with clear vision basic elements of the French pressed in their daily village life dens weave through the book, the characteristic plots of these outdoor where all phases of the growing are closely allied to every interest sheer enjoyment acquire "Garden Delight" by Eleanor S. Rohde Cushman, Flint, \$5), which is with her usual charm and deals specific manner than is the wont with plant materials as though under her notice through the summer months of the year. It always such an unwarranted criticism, one often heard, that books written the light of English experience little use in this country. A good cultural book belongs to no particular country, but is an education in itself, and the provincial in its value is nullified because every method therein mentioned adaptable to the actual garden reader is a ridiculous tenet.

To round out the year take Nichols' "A Thatched Roof" day, Doran, \$2.50), worthy such his "Down the Garden Path," a house that made the garden versa, and turn to the foreword you are a gardener you can stop a garden from walking into the house of a gardener can stop the sea from flowing into the house of a sailor." of the most pertinent ways that comes into the house is via shelves.

Beginning A Florida Garden

CONTINUED FROM PAGE 65

lustrous; the tree is dense and symmetrical, tall rather than spreading and makes a fine contrast with the smaller foliage of the oaks.

THE CAMPHOR TREE, imported from Japan, is a beautiful tree, and also the Cuban laurel fig or ficus nitida. It is important to remember in planting such trees as the oaks and the two just mentioned that they grow to an enormous size and should be set from fifty to one hundred feet from the house. They are superb as lawn specimens or in pairs at the entrance of a place to mark an avenue or as street or boundary trees, but when set in close to a house the day will come when the owner may be forced to choose between

house and tree, for most certainly will not be room for both.

WHERE THE NORTHERN planter accustomed to using willows and trees for certain garden effects find in Florida that podocarpus can be substituted for the willow the Mexican manna tree or lobium dulce for the apple. The tree does not give the effect of apple in regard to fruit or blossoms are like fuzzy yellow appear in April, but its form apple. The top is flat, the spreading, the pale gray trunk leans in a way that makes it useful. Where the leaves of the

(Continued on page 7)




For her . . . **for him**

Shown above: the single towels are the new "Sprig" design. The package sets, reading down, are Polka Dot, Macedonia, Empress and Barbados. All sets may be had in special holiday boxes or in Cellophane wrapping. \$1. to \$12, at department stores and linen specialty shops. Wellington Sears Co., 65 Worth Street, New York City.

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tree would be burned by salt spray the coarse-leaved but decorative native sea grape may be used. *Coccolobis uvifera* or sea grape is used extensively in the patio gardens of the east coast. The punk tree or *melaleuca leucadendra* with its very light trunk and narrow leaves can be used as white birches are used in a Northern planting.

WHEN SMALL TREES are used in the garden nothing is more lovely than the loquat or Japanese plum. The blossoms appear in November and December and the delicious yellow fruit that follows in ornamental clusters is ripe in March. The tree rarely grows more than fifteen or twenty feet high.

MOUNTAIN EBONY OR *baubinia* trees do not bear fruit, but their white or lavender blossoms resemble large single-flowered azaleas. They have a long period of bloom during January, February and March, the months when a Florida garden should be at its best because it is the visitor's season. The *baubinia* can be planted close to a wall and espaliered against it by means of a lattice fashioned from the bamboo that grows luxuriantly in Florida. Another small tree, one that resembles the orange tree in growth, is the deliciously fragrant banana shrub, *michelia fuscata*. It has the advantage of thriving in shade, and the blossoms appear in February or March.

GROWING CITRUS TREES is an occupation that requires a chapter to itself, but a Florida garden would lack atmosphere if some member of this distinguished family were not present. The little calamondin, a species that resembles a cross between a lime and a tangerine, is not only quite hardy but very ornamental, useful and delicious. The trees may be grown in tubs or in the open ground. They can be used as hedges, accents or espaliered trees. The fruit grows in the manner of grapefruit, the blossoms are fragrant, and the flavor of the juice, while acid, is most refreshing.

IN SELECTING SHRUBS for the small garden care must be used not to include those that will soon grow out of all proportion. A good shrub for early and late bloom is *tabernaemontana*, two varieties, *cashmere* and *citrifolia*. The foliage and blossoms are not unlike a single gardenia. One of the most exquisite flowering shrubs is *tibouchina elegans*, or glory bush. It will stand a few degrees of frost and has velvety blossoms of a glowing, indescribably beautiful purple. Angel's trumpet or *datura*, grown in Northern conservatories, blooms out of doors in a most decorative manner. The great white blossoms are like Easter lilies.

THERE ARE NEW and lovely varieties of hibiscus ranging from peach to orange. McCann's orange is effective, especially when underplanted with the blue leadwort or plumbago. Yellow and lavender buddlejas, tropical varieties, do well in Florida gardens. *Beloperone*, the shrimp plant, blooms profusely; trained against a cream-colored wall with blue sage at its feet it makes a garden picture.

FOR LOW CLIPPED hedges *malpighia*, a glossy-leaved plant like a dwarf holly, is first on the list, followed by *raphiolepis japonica*, *pittosporum tobira* and Surinam cherry, botanically called *eugenia uniflora*, a native of Brazil. The natal plum or *carissa grandiflora* makes

an excellent informal hedge or bery edging. The foliage is so like the *evonymus* *vegetus*, but though it bears during the winter is very mental, rose red and like large apples; the fragrant white blossoms appear in April.

THE NATIVE MATERIAL commonly used as scrub in Florida consists of beautiful shrubs and palms. The palmetto so common in pine makes an excellent windbreak or when backed by some of the other shrubs. Once grubbed out the palmetto is difficult to replace. Land is being cleared for building should be protected where it is either in clumps or along the waterways. A good screen planting can be made by using the saw and cane palmettos with wild olive, sweet bay and sparkleberry. The latter is in spring with a cloud of blossoms that look just like lilies in the valley but lack their fragrance.

VINES AND CLIMBERS in Florida legion. There is a constant tendency to struggle upward. There are cruel ones that strangle and consume; the others that bear the fairest flowers most heavenly perfumes in the world. First of all on the list is wild trumpet, Carolina jasmine, that throughout the winter. The perfume of this variety is like the delicate scent of wallflowers.

IN FLORIDA THE dream of a vine-covered cottage is soon dispelled when its drawbacks are presented. Vines harbor snakes, lizards and other pests. Neat-looking *figus* *nepens*, the climbing fig, that clings so tightly to the wall is among the worst in this class. Large, strong vines like the *boissieria*, once they reach the roof, are an unpleasant way of removing the precious shelter.

HOWEVER, it is possible to use vines with straining hand and the beauty of the flame vine, *begonia venusta*, the claw begonia, the pale blue *theophrasta* and the lily-flowered *montia grandiflora* are impossible to resist. *Wistaria* grows well in Florida because *petrea volubilis* or *theophrasta* is just as beautiful, but it lives out of doors in the north, it is interesting in the southern garden. A single white Cherokee rose may have a place to climb.

IN THE SELECTION of flowers there is a wide choice. Nearly all the sun-loving annuals of the north thrive in the gardens of Florida. In place of tulips and crocuses are *crinum*, lilies, *amaryllis*, white and yellow and the fairy-like wild *zephyra* and *atamosco* lilies. Boston ferns grow in the open and make a good foil for planting in shady corners of the garden.

SPRING IN FLORIDA comes much earlier for many of the flowering plants. The flame vine, for instance, blooms profusely in January, rests again in April.

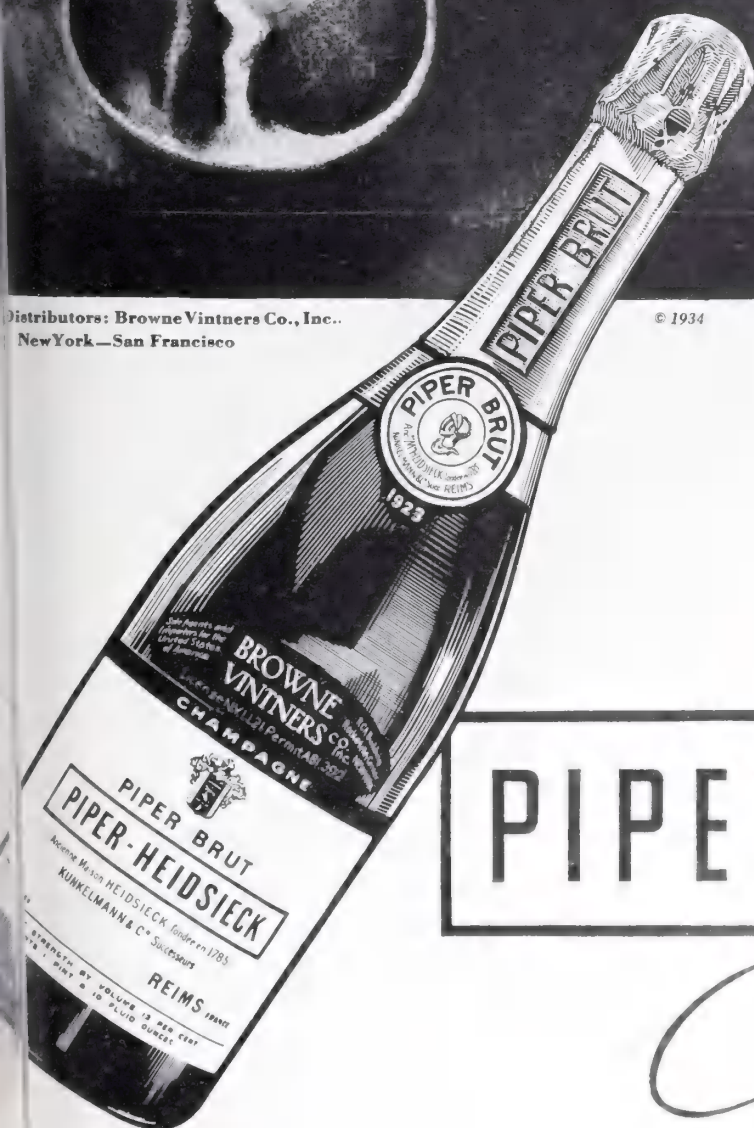
ANNUALS NEED to be planted in September to be at their best in January, February, March and April. In the hot summer months they are to burn. Zinnias, *nasturtium*, *dulas*, *tithonia* (the Mexican flower that looks like a small single flower) and sweet peas, and

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and larkspur are particularly successful. German iris is a failure, but there are great stretches of wild iris (iris hexagona) growing near the west coast. In the rich black muck soil of the lowlands, the Japanese iris does well.

DAYLILIES GROW BEAUTIFULLY, but tulips are not a success. The paper-white narcissus can be grown, but the gladiolus is one of the most satisfactory bulbs to use. Planted about ten days apart during September and October, they flower all winter. Just as the buds begin to show color, the stalks may be cut and shipped. When they are unpacked and placed in water, every bud opens and the flower spikes last in good condition for several days.

THERE IS AN indescribable pleasure being able to share the fruits and flowers of a sunny southern garden with friends in the frozen North, and gladiolus is so well adapted to the purpose that raising and shipping it by this time become quite an industry in Florida.

TO THE NORTHERNER beginning to garden in Florida, this article is but a word to the wise. It is a mere beginning, a safe guide through the door to a field so vast that it is at first bewildering. The collector will find an endless line of treasure and material for experimental work and he will discover many new and varied idiosyncrasies of plantdom.

Sentimental and Practical

Descriptions of the Gifts Shown on Pages 36 and 37

PRACTICAL PRESENTS: In the foreground, the new Westinghouse Master grill from Bloomingdale, new kitchen cutlery with bakelite handles from Gimbel and a wonderful big bain Marie by Manning, Bowman from Abercrombie and Fitch. On the shelf in the background, a heatproof pottery pot, Lewis and Conger, Federal Enamel and Stamping Company's drip coffee pot, Macy, a Kensington Giftware aluminum alloy plate from B. Altman, a casserole for cooking and serving, Lewis and Conger, and a spun aluminum pot for vegetables from Russel Wright.

SENTIMENTAL PRESENTS: Working downward from the top, the meltingly rich fruit cake is Dean's. White porcelain figurines of children playing in the park, Rena Rosenthal. A long-handled silver pitcher, copy of an old one, for mulling wine or taking the chill off

brandy, Alice Marks. You set it on the hearth. The daguerreotype frame is from Blanche Falls Storrs. Cation candlesticks on green bases, James Amster-Bergdorf Goodman. One set of lace and satin bands for lingerie, Carlin Comforts. The embossed wine cup and saucer with a blue bow inside to start your morning routine, Black, Starr and Frost-Gorham. The chromium clock with a blue face, Marcus. Every time you look at it reminds you of the person who gave it to you. Two curious bottles in burgundy and cup yellow, a china basket full of Dresden posies and a heart-shaped box (use it for pins if you don't snuff) from Mayhew. The canary chromium cage sings several dozen songs, Rena Rosenthal. An old rectangular box and a glass picture frame, which comes in any size, James Amster-Bergdorf Goodman.



EMELIE DANIELSON

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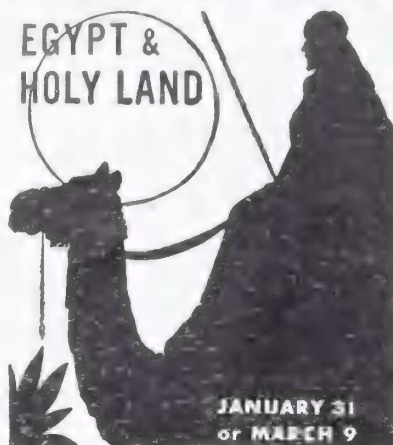
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The Park Avenue side with the garden stretching to the back

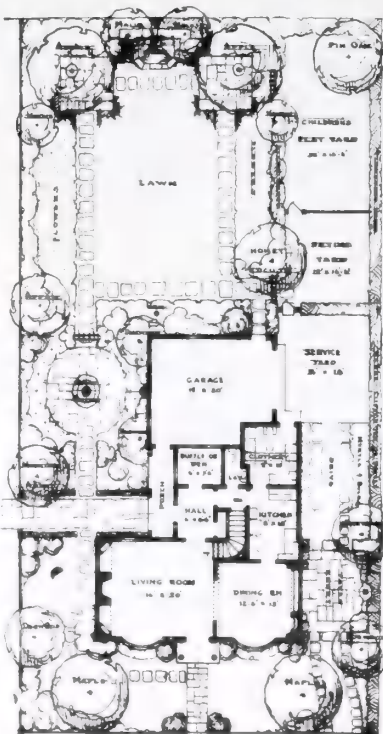
Little House in Town

TUCKED away in the midst of skyscrapers there is a little house in New York. Not exactly a house to be lived in (though all the requirements of a family are provided for within its Colonial exterior). It is a demonstration house, conceived by the New York Committee of Better Homes in America under the chairmanship of Mr. William Brown Meloney, designed by the architects, Roger H. Bullard and Clifford Wendehack, and made possible through the combined offices of the Bowery Savings Bank, which loaned the land, and the Columbia Broadcasting System. It is situated on the northeast corner of Park Avenue and 39th Street.

The little house demonstrates to Manhattan what it may expect in these days of country or suburban living in a small way. It provides eight rooms, one of them a thoughtfully equipped nursery, has an exceedingly efficient kitchen, air-conditioning and all the other refinements of the well-planned, modern house. Outside there is a garden, designed by Annette Hoyt Flanders under the supervision of J. W. Johnston. The material was contributed by the American Association of Nurserymen, under the chairmanship of Mr. Frank Schmidt. Bulbs, flowering trees and shrubs and perennials already planted will give bloom from early next spring.

The set-up represents a typical country, suburban or small town problem, with a lot sixty feet wide by 110 feet deep. The house is situated to the right of the plot with a driveway, constructed of flagging, at the extreme right, and the garden itself opening from the left, or western, side of the house and continuing to the rear. The garden is complete with areas for service, drying, and play facilities for the children. One of the features of the planning is that this garden will be an experimental station to study types of planting which are proof against gases generated by automobiles. Since Park Avenue runs beside the house, much information will be collected upon the type of plants which are proof against carbon monoxide exhaust from motors. This is a sideline, of course, but an interesting example of the uses to which the demonstration unit will be put.

The little house in Manhattan is expected to be the first of a series of similar houses to be built in different cities as an indication of good design and good planning along modern ideas. In New York, experts will be on duty to explain to visitors the operation of the kitchen, nursery and other parts of the house and to point out the advances in efficient household machinery which the small place displays.



At Park Avenue and 39th Street in New York, Better Homes In America has constructed a demonstration house. Good design and efficient planning are the points stressed. Visitors have been welcomed since shortly after the house was dedicated by Mrs. Franklin Delano Roosevelt. Besides the house, its garden has attracted much attention. It contains service space, drying yard and children's play area besides flagged walks and planting areas designed by Annette Hoyt Flanders, landscape architect. The house itself, designed by Roger H. Bullard and Clifford Wendehack, architects, is Colonial in style, set upon a lot 60x110 feet. The house will be on exhibition during 1935

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BLUE

MEDITERRANEAN

CHRISTMAS is quickly over. You pack up the tree ornaments; the star and the birds with spun gold tail feathers are carefully wrapped and sent down into the basement for a year's rest. Then what? Outside a thin shower of rain is turning to ice as it falls. The winter has come to its ugliest turn. There are several courses open for you at this juncture.

On the eighteenth of January you leave New York on the Canadian Pacific *Empress of Australia*. In a short time you will be basking in a Mediterranean sun, hopping off the boat to pay your respects to Italy, to Greece, to all the other romantic countries which are ranged round the inland sea. Next you will be sailing down the east coast of Africa to Cape Town. The Cruises this year are stretching out to include strange far spots that you've dreamed about for years. From Africa's fiery sun, you go to South America's, to Buenos Aires and Montevideo, to Santos and Rio de Janeiro. You stop at (Continued on page 83)



HEINLE FROM EUROPEAN

Venice: Piazza San Marco. Morning coffee at Florian's. Greedy pigeons circling the square. Sun glittering on the Grand Canal.

Sicily: Taormina. Steep cliffs falling to the sea. Smoke from Aetna smudging the sky. Greek columns. Painted donkey carts.



WILLIAM M.

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cool, gentle breezes...gay companions
...and two outdoor swimming pools*



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The itinerary is one of the finest ever offered and includes Madeira, Gibraltar, Cadiz (for Seville), Tangier (Morocco), Malaga (Spain), Algiers (North Africa), Palma de Mallorca, Cannes, Malta, Port Said (for Cairo), Haifa, (Holy Land), Beirut (Syria), Rhodes, The Dardanelles, Istanbul, The Bosphorus to the Black Sea, Athens, Ionian Sea, Corfu, Kotor (Dalmatia), Venice, Messina, Naples, Monte Carlo, Southampton, Boulogne-sur-Mer, Rotterdam.

FROM NEW YORK

FEB. 7th, 1935

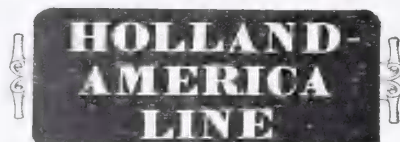
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When resting at the Ambassador pool, between rehearsals of Los Angeles society's famous annual charity show, "Twenty Little Working Girls," given by the Assistance League, the photographer caught Miss Daisy Parsons and Mrs. Alexander Black enjoying a real Hawaiian "Here's How," made with DOLE Pineapple Juice.



"Here's How" for "Two Little Working Girls"

For a refreshing drink, there's nothing quite like a genuine Hawaiian "Here's How." Simple to make: Start with one-third of a glass of DOLE Pineapple Juice (unsweetened in the vacuum-packed can), one-fourth glass any other fruit juice—or one-fourth glass of your favorite mixer—plus half a lemon, seltzer, and cracked ice.

Compass Pointers

CONTINUED FROM PAGE 82

Kingston and Havana, and you are home, in ninety-six days, in time for the first robin.

OR ON THE twenty-sixth of January you may board the *Columbus* of the Hamburg-American line and turn your face toward Madeira. You will sail through the Mediterranean, through the Suez Canal and down the Red Sea to India, to Bombay and Colombo and Port Victoria, then down the east Coast of Africa, stopping at such weird spots as Zanzibar and Djibouti and Mombasa. You will poke through the Holy Land and Egypt and the Mediterranean ports and land at Southampton or Bremen just eighty days from the time you sailed.

ANOTHER CHOICE WOULD be to sail on the same day on the Italian Line's *Conte Grande*, cross the Atlantic by the southern route and land at the Azores. From there you will see the great rock of Gibraltar, towering out of the sea, Lisbon, Algiers, Italy. You know the itinerary as well as we do, but do you really know how beautiful the Dalmatian Coast is? Have you ever set foot in Haifa or Port Said or loafed past the Aegean islands? It's all very well to talk about these places. Names mean very little, though even the names have a tang and a color of their own. But the seeing of them is a much keener experience. It takes just forty days, the worst months at home. The *Savoia* and the *Rex* will be cruising, too, this year, so you may take your favorite Italian Liner. They all treat you lavishly and they all take the southern route.

THERE IS STILL more. Pack for fifty-eight days and catch the *Statendam* at

the Holland-America pier on the eighth of February. You will cover Mediterranean from stem to stern. You will eat your head off and patch your frayed post-holiday nerves.

IF YOU LOVE English boats and kip for breakfast and really cannot away for very long, the *Cuna Aquitania* leaves on the thirty-first of January. If by chance you miss her, she goes again on the ninth of March on her cruise, and a very nice cruise it is, too, takes only thirty-five days. *Aquitania* is one of those boats people love to travel on, year after year. They become attached to her and bear to see her pull into the harbor without being aboard.

JAMES BORING HAS chartered the *maria*, a Cunard-White Star boat, it will leave on the second of February and be gone just sixty days. It makes stops not on the usual schedule, drop anchor at little islands in the eastern Mediterranean and steam through the Dardanelles to Istanbul, as do the others do. They are excursions, these sixty, but not wearing.

LIFE IS TOO short to be thrown away dreaming about India and Africa, South America and the Mediterranean. They're all waiting for you, all you have to get to. Sever the tie that binds temporarily; after Christmas is a good time. Families have had quite a dose of winter. What they need is a holiday. You will come back from a cruise with a new person and January or February are perfect months for being new. Otherwise there is the danger of going a little flat, a little stale, a little more than a little bored.

Sound Practice Against Noise

CONTINUED FROM PAGE 52

amount of sound transferred; that breaking the continuity of a material will check the passage of sound from one particle to another; that the use of a deadening material, that is, one with a slower velocity of transmission, will absorb some of the sound energy, as will also an air space. Efficient insulation against noise makes use of all these means.

THE EXTENT to which you apply these principles depends upon the amount of quiet you wish to attain. In a well-constructed house of average cost it is reasonable to plan for some degree of insulation between certain rooms, say between the nursery or playroom and the master's bedroom, or between a bath and the living room if these adjoin. The floor of a playroom might also be insulated.

THE SIMPLEST way to insulate a partition is by the use of a deadening material on one side of the wall. Based upon the figures of a manufacturer of such a material, this construction, in which there is one layer of insulation and an air space, stops sound about twenty-five percent when compared with transmission through an ordinary partition. If the insulating material is placed on both sides of the partition a little

less than twice this amount of sound is stopped. Somewhat more effectively staggered the studs, that is, set every other one back about two inches and weaving the insulation between them. By this method the plaster on one side of the wall is carried by one set of studs and the plaster on the other side by another, neither set carrying completely through from one side to the other. Approximately seventy-five percent of sound is stopped if all these methods are combined: that is, if the studs are staggered and insulating material is both woven between them and used on each side of the wall. Naturally the effectiveness of such construction is much reduced if there is a door in the wall, since sound will not only go through the cracks, it will go through the door itself with less resistance than through the plastered

EXACTLY THE SAME methods are allowed in reducing the amount of sound transmitted through a floor. In ordinary practice the rough floor is laid on the joists or floor beams and the finished floor nailed to this. On the other side of the joists are the laths and plaster of the ceiling below. One of the insulating materials placed between the ceiling plaster and the joists stops sound about fifteen percent

ered with ordinary floor construc-
If insulation is placed also be-
the rough and finished floors,
is stopped about fifty percent.
more effective is the hung ceiling
ned with the use of insulation
for the floor and ceiling. A hung
g is one in which the plaster is
a secondary set of joists so that,
h the wall with staggered studs,
r set of joists carries through
floor to ceiling. The insulation is
between these two sets of joists.
construction stops sound about
eight percent.

ROOM is to be used by many
heavy draperies and carpets will
e a perceptible degree of quiet by
ing a certain amount of sound.
nce the tendency today in furnish-
toward greater simplicity, toward
wall surfaces and fewer pieces of
ure, perhaps soon acoustical plas-
tile will receive some considera-
s a part of construction. Acousti-
aster is highly absorbent of sound.
sed in concert halls, broadcasting
s, churches and other auditoriums.
least one house in New York it
en used to offset the reflection of
of the radio and talking machine
the hard surface of the outside
which happens to be of glass
Music plays a large part in the
the owners of this house and it
important to them to have a room
ch music could be heard to best
age. A ceiling of acoustical plas-
sets the effect of the glass wall.

ARE SEVERAL ways to reduce
from the outside. Weather-
d doors and windows will in-
against noise as well as against

heat and cold. The new double-paned
glass will reduce sound transmission
more than single glass. For the city
house when the open window may ad-
mit an intolerable amount of noise
there are silencers to be installed on
the window sill. These reduce noise to
the extent that a closed window does.
There are types of these that have no
moving parts but merely muffle the air.
Others draw air into the room, filter it,
and circulate it.

THE ENGINEERS who built the broadcast-
ing studios have had to construct rooms
that are practically 100 percent insu-
lated. The same methods used here
could be applied to a room in a house
if one could imagine a case where such
extreme quiet was demanded. Such
a room would be practically a floating
cage. It would have the maximum of
insulation in walls and floor, already
described. In addition there would be a
false outside wall with its own windows
erected inside the existing wall. Where-
ever any structural member of the new
room came against an existing one di-
rect contact would be broken by cush-
ioning. If a duct from the furnace
entered it there must be baffle boards
of an absorbent material in this to
absorb any sound that might find pas-
sage here. The mention of the possi-
bility of such a room is more to record
our astonishing aptitude in meeting the
absolutely new demand that the radio
has imposed than to suggest a practical
possibility for the dwelling. So sensi-
tive a client might better seek the quiet
of the great open spaces. And yet per-
haps this would not satisfy him, for
even here there might be whippoorwills,
cicadas, katydids, roosters or screaming
sea-gulls, even an airplane.

A Christmas Garland

CONTINUED FROM PAGE 27

the tree should be tied up with
ation as well as love. There are
ane papers and cellophane rib-
which shine deliriously. If you
his paper into a sunburst over
of the box, it looks like spun
here is the new suède paper, as
al suède as can be, with a rich
eling to it. There are embossed
papers which look entrancing tied
white. You can get white holly
and mistletoe berries to tie into
There are star papers with big
nd star papers with hundreds
stars. And there is a paper
s a mass of royal blue and black
nging out wildly.

LDN'T FIND room in the pictures
half the grand presents we
Here are some of them. If you
e Woman's Exchange, you can
ticket which entitles the donee
g her favorite linen, or hankies,
ever she likes, monogrammed.
our child shows tendencies to-
ing another Ruth Slenczynski,
a tiny organ to play on, from
. At Hammacher, Schlemmer
a wooden salad bowl which
on its very own tripod and for
sband, who never has time to
squash any more, an indefati-
ercise machine called Mec-
dall and Ballou have a rack
h are four tiny cocktail shak-
ses forming their tops. This is
of disagreement among four
as to what they'll drink. You

shake them all at once. A bit fantastic
but worth noting for the man who has
everything. A tantalus set at Abercrom-
bie and Fitch locks with a Sesame
lock, so all you have to do is choose
a number, set it, and lock it up. Then
there is a small exercise machine at
the same shop which looks as though
it would do a thorough job. Last year
they sold small metal ducks by the
score, for paper weights. This year they
have a flock of duck heads. They're
beautifully made and painted and if
you want to get even more technical
with a huntsman, there's a waterproof
gun case and a revolving seat with com-
partments for a week's supply of shells.

IF YOU GET the wastepaper baskets
shown on another page in this issue,
by all means fill them with flowers and
fruit before you send them off. This
idea of the container which serves a
purpose in life is very good. You might
get a letter box and cram it to the
brim with lebkuchen. Or send an an-
tique glass duck full of Whitman's
chocolates.

FINALLY, THERE is the turkey. He is one
of the finest of all Christmas presents.
You can order bronze turkeys from the
Evergreen Farm at Oxford, Maryland.
These have a wild strain and beautiful
bronze plumage. Or you can order
smoked turkeys, and they are guaran-
teed to melt in your mouth, from John
Brown, Jr., of Brown's Grand Market,
199 Main Street, Ossining, New York.



4 Cruises to the MEDITERRANEAN HOLY LAND EGYPT

JAN. 26 . . ROMA . . The Mediterra-
nean plus the Adriatic on "Italy's palace-
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More and more, we observe, Americans have that far away look in their eyes when winter comes. Once it was a springtime phenomenon only—something which came with the first warm days of March and lasted till July or August when at last you could "get away."

But the old summer vacation schedules no longer stand. More and more men are finding that the office can get along without them for a week or two (we've known it to be longer) during the fall and winter, just at the time when they used to feel their lowest. More and more, we understand, they are slipping cruise schedules into their pockets and coming home at night to bring them out at dinner and plan a holiday in the West Indies.

It's such an easy thing to do. Train to New York (if you're not there already), a night or two of theatres, a taxi to the pier, and a pleasant sense of truancy adding spice to the adventure. A day of cold winds, and then the return of summer as the ship slides into southern waters.

There are so many ways of spending your time that we advise writing House BEAUTIFUL's Travel Service for a complete list of them before making up your mind. A straight cruise stopping at half a dozen of the high spots in the West Indies, as well as Panama, Central and South America. A sea trip both ways and a longer holiday ashore. Write the Travel Service, think them over and go!

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IRONDALE SUNSET

The most spectacular dahlia ever introduced.

Color a vivid scarlet, shading to a canary yellow at the base, the petals are broad, forming a high tight center. The deep gold reverse of petals, the petals wave and twist near the tips to further enhance its beauty, the three distinct blending in a most harmonious manner. The large flowers its striking sunset color. The plant averages six feet in height, is a robust grower, of wide spreading habit. Seeds very little disabbling to get the large ones, which are held facing sideways on long ane like stems, well above the large thick resistant foliage.

Plants \$5.00 Roots \$10.00

your name and address, so that we can our descriptive catalogue, as soon as issued, describing ADORABLE our new peach colored dahlia, and close to 300 varieties, including many of the new Euro-velities.

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ve a surplus of seed such as has producing Hillcrest originations. ty thousand bloom was hand pol- to an objective this year.

seed is not guaranteed in any way that it was grown in Hillcrest s from exhibition bloom and each is an embryo. I have only one of seed, such as I plant myself. rplus is sold, your check will be ately returned.

\$10.00 per hundred.

ure will be off the press shortly. If ou desire one, send your name.

CREST DAHLIA GARDENS
B. Scott Fairmont, W. Va.

RTIS REDFERN

Manor, San Francisco, California introduces for 1935 two sensational Dahlias—

ELLO ROSSI—brilliant gold, informal dec.
ARKAND—a rose colored bagdad

Send for Photographs

Jean were the outstanding miniatures of the year. Although I had this on trial in 1933 it was incorrectly tagged and consequently not mentioned last year as an outstanding miniature. A clear, pale pink, both single and duplex in form. One of the prettiest and most serviceable of all miniatures.

JANE HOBBY (Chappaqua Dahlia Gardens). The low-growing plants are literally covered with intense, fiery cardinal red flowers with bright yellow pollen centers, a row of red fire for the garden. It is an open-centered decorative in form.

DAHLIADEL JOY (Dahliadel Nurseries). The best yellow miniature I have seen. A straight cactus in form. The color is a clear primrose yellow of a glistening tone. The name is appropriate.

PEYTIE CONWAY (Eastman). Bantam-weight Champion of the year. Won as Best Undisseminated Miniature at New York; also Best Miniature Seedling at Bryn Mawr; best Miniature Seedling at Baltimore; Best Miniature Decorative at Bryn Mawr. The color is essentially pink, although it shades toward lavender rose. Form is almost perfect.

PERSIMMON (McIlhany—Oakleigh Gardens). Reports at the East Lansing

Trial Grounds give this a high rating. At the Mid West Dahlia Show at Grand Rapids it won as Best Undisseminated Miniature in keen competition. The color is, of course, persimmon, a bright, pleasing shade. One of the plants at East Lansing had fifty-eight blooms at one time. One just about has a cut-flower market with a plant of this.

POMPON TYPE

MRS. B. L. BONHAM (Travis). Winner as Best Undisseminated Pompon at New York. There has been need for a perfectly formed yellow pompon and this one fills the bill. The color shades toward amber but is bright and pleasing. **MINNIE MOUSE** (McIlhany—Oakleigh Gardens). Sooner or later I felt that Minnie would enter the dahlia world, and here is Minnie in a rich burgundy red with white tips. Winner at Grand Rapids Show as Best Undisseminated Pompon. Profuse bloomer on long stems for a pompon.

PEACHIE (Eppler). A finely formed pompon that was shown at Los Angeles. The color is a real peach pink, hence the name. A welcome novelty since there are not many pink pompons of good form.

Ivy For Collectors

CONTINUED FROM PAGE 47

take each leaf and endeavor to match it to some accredited pattern, a jigsaw puzzle for the enthusiastic.

NOT EVEN THE horticulturists agree on the names. One who would rank as an authority says frankly that the names he has adopted or "invented" for the most distinctive kinds of ivies have been made to harmonize with the requirements of the collector and the usages of the botanist! That was sixty years ago, and since that time there has been little attempt to clarify the matter until now when ivy is in greater demand.

IN THE DESCRIPTIONS and names which have been tagged to my own collection, gathered a bit from everywhere, I have tried to sift the merits of various sources and write the labels in whatever was the strongest light. The beacons used to guide the way have been "The Ivy," by Shirley Hibberd, 1872; Nicholson's "Dictionary of Gardening," 1882; Cassell's "Dictionary of Practical Gardening," 1900; a most interesting and helpful series of articles on "The Illusive Ivy," by Alfred Bates in the National Horticultural Magazine, 1932-1934; and L. L. Bailey's "Encyclopedia" and "Hortus."

TO BEGIN WITH first principles, the name of the genus, heder, is the old Latin word for ivy, used by Virgil and Pliny and given to the group of plants by Linnaeus (it is also said to be Celtic for "cord," alluding to the ivy's stems). It is a small family as regards species, but a very numerous one when the multiplicity of varieties is taken into account. Although there is a vast difference of opinion upon just what the species divisions comprise, it seems apparent that most forms in commerce today are variations of the heder helix or the wild European ivy (designated in our minds by English ivy) and that actually the real plant is little seen.

TO FIND THE true heder helix such as clammers overs trees and buildings in

foreign lands, it must be sought in like situations in this country, and not in the pots of the florists. In the south, in certain sections of the central states, even in rugged New England, there are masses of it which gardeners familiar with the English scene aver is the correct species. On the island of Nantucket it grows rampant, and on many an old house it has attained the size and state of maturity where its nature alters from a vine to a tree. It stops putting out vinelike shoots that cling, springs from its support in independence, grows a woody stem, produces larger, less lobed and smoother leaves, and enters the arborescent form of maturity ready to produce flowers and fruit. Quite a bit of human nature this heder develops. The leaf of the illustration was taken from a vine of great age which withstood in a bitter climate the onslaughts of last winter. It is a vanished theory that such a vine is injurious to either dwelling or tree; in the first instance, instead of producing moisture it lessens it; the aerial roots holding the vine fast are little clamps and not loosening tendrils, and while injury might be done a young tree, any well established one is proof against supposed smothering.

ONE OF THE difficulties in tracing the probable progeny of heder helix comes from the fact that the manner of growth of each plant will vary according to age and treatment. More moisture produces larger leaves which seem to lose the finer characteristics of individual form, and even on the same plant two distinct shapes of leaves are often found. In the potted specimens if you wish the real heder helix watch for a three to five-lobed leaf, dark green above and paler underneath, distinct self-colored veining, and the end lobe longer than the side ones, the whole leaf being longer than it is broad.

A NEAR RELATIVE of the true type (deduced from the shape of leaf and veining) is distributed under the name heder baltica, which is not mentioned

Paper White NARCISSI!



Specially Grown for Indoor Culture

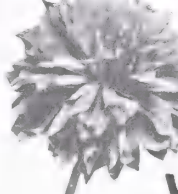
May be grown in a glass or pottery bowl with pebbles and water—a 6 inch bowl holds 6 bulbs. Grow them continuously all winter by making plantings every three weeks. Very easily grown—simply add water as it evaporates.

1st size Bulbs—\$.75 doz., \$5.00 per 100
Jumbo Bulbs—\$1.25 doz., \$8.00 per 100

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in the older books, the first reference being found in Bailey's "Hortus" of 1930. The leaves are rather small, closely set on the stems. As this variety purports to come from the Baltic regions it should be hardier than the type. I have not been wholly successful with it, but the failures may have come from a poor location under strength-sapping trees, and an over-dry soil. Sun and lighter earth might tell a different story, as well as abundant moisture, but the *baltica* is distinctly an outdoor type.

IT SEEMS PROBABLE that the majority of specimens sold as the common variety of English ivy are in reality *hedera hibernica* or Irish ivy, a quicker-growing plant with a leaf wider than it is long and the lobes less distinct. As a ground cover it has been a pronounced success, and comes through the severest winters in varying exposures if given some sort of a covering to protect it from sun and wind. The new green growth is most attractive as a carpet for the bulb blossoms, and with me it has proved more satisfactory outdoors than in. An interesting heart-shaped leaf comes from *hedera helix cordata*, which is also termed—correctly or incorrectly—shield-shaped ivy, *hedera helix scutifolia*. The form is quite distinct, roundish, longer than broad, dark green in coloring with a dull mat sheen, and leaves rather sparsely dotted along the stems. While of rated hardiness, it is a slow grower, better adapted to house culture in a pot than to a garden.

THE SAME I would say for *gracilis*, or slender ivy, whose wiry stems are none too well covered with light green, three-lobed leaves that have a tendency to curl. While this plant is used extensively in England for walls in much the same manner we use the small *evonymus*, here it is attractive on a light pot lattice. While I have not used it as a ground cover, it is recommended as a carpet for such small bulbs as snowdrops, scillas, grape hyacinths or delicate flowers on the order of primroses and forget-me-nots, where such a small-leaved type would be more in proportion than the larger Irish ivy. The stems on the plant I have are reddish in tone, but all lists call it a purple hue, and this it might assume outdoors as well as the bronze leaves of the variety. Another ivy with the same graceful wiry bright stems is called in several contemporary works *hedera caenwoodiana*, and the description fits the plant: small blackish green leaves with distinct white veins and three-pointed lobes. I can find no mention of this name in any authority, but in the "Index Kewensis," 1886 to 1895, it refers *hedera cambwoodiana* to the "Revue Horticole" of 1890. in

which it is called *hedera combwo* and given the same description of green leaves, white-veined. I am on Kew and have written the *hedera cambwoodiana*, calling spellings misprints.

HEDERA HELIX RHOMBEA comes Japan, the older leaves dark green, the new foliage very light, fairly and generally broadly ovate, indly lobed if at all. It is slightly graceful and attractive, as it pr larger range of color than the The two most distinctive of the tion are conglomerata and minima recommended for the rock garden no special reason except all small seem to belong there! Conglomerata called "crowded" or "bunched," a half century has been offered uously as a new ivy for garden pu It is amusing in its growth, the serried tiny rumpled leaves appear if the whole plant were having a struggle in getting started, and were not stems enough to go a Perfectly hardy it is, and a most able thing for any nook. Minima to me with the name "stricta" at but I can find no reason for the and the plant is an exact repro of a print in Cassell's dictionary a pert, upright thing, with tiny of the helix form, and the smaller is barely a quarter of an inch ac is a climber with rootlets on the of the stem, but in its youthful is an appealing house plant.

THE VARIEGATED TYPES are more tacular than the even green leaves grow out of doors in England, used as house plants here except warm states. Those in my col came from California, and they seem to like sun, growing well indoor shaded corner. They are helix variegata, the type most seen, three-lobed leaves with green tters and cream edges; maderensigata, much larger foliage with cream than green (the new leaves none of the darker tone), and m ata minor, an elusive, dainty th the gracilis kind, whose small assume their cream markings wh as they wish, sometimes as a edge, again in irregular spots. California specimen is maderens large leaves of good substance and longer stems than most and a manner of placement on the sta

THESE PLANTS WHICH rely for on contrasts of shape and the of their leaves sharpen the ga perceptions, while they run a g differing forms to intrigue and the collector.

Back to the Garden

CONTINUED FROM PAGE 63

concerning these things. The time has come for garden clubs to look inward, to prepare themselves for a campaign of beauty which is sadly needed in America. Here is the garden club's place when it wishes to go further afield than its own gardens. This region of endeavor is near every garden club member. Redeem the gardens which lie around you, first having set your own on its way rejoicing. Teach the relationship of garden to house, the best design, the best use of plants, the screening out of ugliness, the curing

of the plague of ugliness in bri paint with blue-green blinds v an insult to old and lovely hou once were white, the use of the rose in a proper place, the te of borders with gray-leaved pla use of newer material in plant a tremendous vista all this cre any garden club anxious for fre How it makes one realize that to give outside help and ad garden club should, by work at equip itself more and more to an agent of beauty in its regi



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